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# Hidden Meanings: A Search for the Historical Worldview in the Oberlin College Ethnographic Collection Organizational Systems

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Table of Contents



Cover Page Illustration: Image of Gourd Dipper Bowl from the Oberlin College Ethnographic Collection representing my current work as collection photographer. Information regarding this object is accessible at http://132.162.64.84/Museum, as Database ID: 204 and Unique Number: XXX.C1.1.0184.

*Objects without information about them have little more than aesthetic or curio value. For a group of objects to become a museum or gallery collection there has to be the intervention of the curator to generate and record knowledge about them. It is the systems that exist to maintain this knowledge and to transfer it to the future that give museums and galleries their ultimate value (Orna and Pettitt 1998:vii).*

*The science of classification is... truly the mirror of our thoughts, its changes through time are the best guide to the history of human perceptions (Elsner and Cardinal 1994:2 paraphrasing Stephen Jay Gould).*

## Introduction

Museums are often considered places where the illogical world is ordered by human's intelligence into tangible collections and displays for the enjoyment and education of humanity. Recently, theorists have begun to break down this interpretation of museums and question the belief that the definition and systematization of a collection is merely cosmetic. We can now reexamine the results of the museum professionals who considered it their duty to preserve, maintain, and organize their collections. Museums inherently superimpose systems of 'logic' and 'order' on materials that often deny this systemization; these systems often vary considerably and can reveal significant historical interpretations of the collections.

Starting in the middle of the 1980's, reflexive tendencies began to permeate museum displays and exhibit interpretations (Hooper-Greenhill 2000, Macdonald and Fyfe 1996, Macdonald 1998, Butler 1999, Casey 2003, Ames 1992, Jones 1993). The deconstruction of popular displays at many museums has shown the museum community and the public the degree to which the museum functions as an accepted authority. Exhibits are publicly understood to be literal fact, and thus suffer the danger of presenting only one view of the subject of their focus. When the museum in question presents ethnographic displays, the relationship between the culture of the museum and the cultures being represented becomes a power-struggle for the created truth (Haas 1996).

Today the nature of the museum's authority is accepted by the museum community, which recognizes the complexity of issues involved in display and ownership of objects. These areas, however, are not the only functions of museums that deserve reevaluation. While the exhibit designers carefully deconstruct the messages they are creating, the museum staff 'behind the scenes' often works under a very different premise. Kaplan reminds us that recordkeepers "actually serve as intermediaries between a subject and its later interpreters, a function/role that is one of interpretation itself... that translates into power over the record and how it is interpreted; and it points to where power is negotiated and exercised" (Kaplan 2002:211). It is necessary for the record-keepers of museums to understand that their practices equally deserve a reevaluation in light of current thought. In the words of Macdonald: "We need to be able to account for museums theoretically as contextualized and contextualizing; as contestable and contested; and as having a content not just to their displays, but also to their form and institutional practice" (Macdonald and Fyfe 1996:8).

My study will aim at revealing the role of system authors in creating and maintaining catalogue systems for museum collections. These systems, created to organize, structure, and keep track of the material in a museum collection, often hold the theoretical autograph of the people involved in their conception, and are "artefacts in their own right" (Southwood 2003:105). As a result, Kaplan notes, "any residual claims of innocence and objectivity are completely unfounded" (Kaplan 2002:211). To demonstrate, this paper will look extensively at the catalogue systems and reorganizations that have affected the Ethnographic Collection at Oberlin College since its codification in the late 19$^{th}$ century.

**Background**

The Oberlin College Ethnographic Collection is composed of materials donated to the College during the 19th and early 20th century and is currently held by the Anthropology department. The size of the collection is unknown, though we estimate the objects number 1500. The collection has been kept in storage since its transfer to the department 50 or 60 years ago, and rarely utilized for classroom instruction or research, reflecting both a lack of suitable space as well as a disciplinary disinterest in such collections. Work done by students in Professor Linda Grimm's Museum Anthropology course is the exception. In 2002, students developed a catalogue system through which subsequent courses would be able to approach the material in the collection.

My involvement with the project began in January 2004. At this time I implemented a digital photography regime to archive each object, and continued the effort to catalogue the collection. The turning point of my involvement occurred in late June of the same year. In an attempt to learn more about the objects in the Oberlin Collection, I embarked on a research trip with Professor Grimm to view a well-curated contemporary Angolan collection (the Walter T. Currie Collection) at the Royal Ontario Museum (Cannizzo 1989). While useful in terms of object-identification, the trip to the ROM was invaluable in directing our current work. Experience with the catalogue and organizational systems used by the staff at the ROM illuminated the possibilities that these systems hold, as well as the inadequacies of our system and its presentation of information about the collection. As a result, I became aware of the ways in which a more elaborate system could increase the quality of our information. These thoughts were the seeds of the system currently used to catalogue our materials. With the

technological help of Albert Borroni, director of OCTET (Oberlin Center for Technologically Enhanced Teaching), a custom database was created that attempts to both increase accessibility and usability of information regarding the collection (http://132.162.64.84/Museum).

The Oberlin College Ethnographic Collection has not always been a museum collection in the strict sense of the word, but any student to come into contact with the collection today will undoubtedly notice evidence of numerous organizational systems which treat the collection as a museological resource. Three distinct systems are discernible which cover the lifespan of the collection at Oberlin College.

The materials were initially consolidated into a collection by staff of the Oberlin College Museum in the late 1800s. The system used to organize these materials is referred to as the Oberlin College Museum system, and is the first analysis of this paper. After the close of the museum in the 1950s, the materials were divided and gifted to various departments of the college. The ethnographic materials were given to the Anthropology department and put into storage where they remained, except for occasional display, until 1973 when student Elise Porter (OC '74) reorganized them into her system ('Elise Porter's System'). After Porter's work, the Museum Anthropology class taught by Professor Linda Grimm made another organizational effort in 2002. This system was continued until 2004, with my involvement and adaptation of the system. Due to similarities between these systems and the continuous practice of object-cataloguing which occurred during the transition, both the 2002 and the 2004 systems will be considered phases of the Oberlin College Ethnographic Collection system.

Though working with the current system, evidence of these previous

organizations could not be ignored. Most of the objects in the collection contain numerous tags, often yellowed and torn, which relate vital information that is used by current cataloguers in classifying these materials. A superficial examination of these tags conveys the extreme variance in these systems. No one author organized the collection in the same way. That such different views could be held about how to organize the material was highly intriguing to me and led to the present study.

**Methods**

My methods in analyzing these systems attempt to follow a gradation in generality and visibility. I first begin by exploring what evidence exists of each particular system. The viewer first notices the tags that adorn the object, and information on the tags often suggest or lead him or her to further documentation. I attempt to explore all the elements that compose the system, and the overarching structure and meaning of these documents.

From here my analysis moves from the immediately visible evidence of a system to an examination of how the system functions in providing information. I do so by abstracting the system to a systemic diagram, where each element of the system becomes a node. In any system, these nodes may be connected to others in any pattern, creating a network of information. Knappett writes "the agency of an artefact," or in this case, system element, "is contingent upon the nature of its interconnections with other nodes in a network" (Knappett 2002:101). The system user may move amongst these connections, creating pathways to various forms of desired knowledge. The structure of the system determines the connections between nodes. As the theoretical user with the theoretical

object, I attempt to explore which pathways are possible within the systems, in what way knowledge is facilitated, and in what ways knowledge is inhibited. This section aims at revealing 'how' the user may access information.

With knowledge of possible movement within a system and its usability, we must inquire further into the kind of information revealed in this movement. In the next section, I begin an analysis of 'what' the system relates to the user. Orna and Pettitt remind us: "a complementary way of arriving at a museum's knowledge requirements is to list the questions to which it needs to know the answers in order to survive" (Orna and Pettitt 1998:23). In light of this, by reversing the information field headings, I develop a series of questions asked of the cataloguer in each system. These questions can then be sorted into relevant groups to reveal the focus of the system author. The system analysis at this point varies by system, as the focus and goal of the author proves considerably different in each case examined.

Finally I attempt to look at the system in the context in which it was created. These sections often evaluate the cultural or historical mindset of the era, or examine the thoughts and influences of those involved in authoring the system where applicable. This analysis can reveal to what extent the cataloguer is working within a culturally established thought pattern, or to what extend the work of the individual is innovative or differently-aligned.

## The Oberlin College Museum System

The first system I shall consider is the Oberlin College Museum (OCM) system implemented in the late 19th century. This system represents the process of organizing materials donated to the museum through accessioning and later, a reorganization of these materials into a Catalogue. The Catalogue imposes a secondary structure on the collection, and an analysis of this system reveals the Victorian framework in which the authors were working.

## The Structure of the System

The structure of the OCM system is not inherently clear to the researcher today. Very little documentation remains from the museum, and none of the material functions to 'explain' the system. As a result, the researcher must recreate the structure based on material that is available in the Oberlin College Archives, including an Accession Book (OC Archives: RG 9/12: Box 3), a Catalogue (OC Archives: RG 9/12: Box 1), and letters and lists (OC Archives: RG 9/12: Box 3 and 4) associated with the staff.

In addition to this material, the objects in the collection are tagged, indicating an organizational structure. The system is difficult to identify based solely on tags, however since the tags have a variety of forms and present varied information. To determine which tags are relevant, we must first identify the tags that are decidedly not part of this system. As the next system was created in 1973, we will consider all tags dating earlier. Besides the 'aged look,' many of these tags include dates, while others cannot be dated. A brief survey of the tags and markings associated with OCM objects is here necessary before an analysis of the system structure can be undertaken (Fig. A.1).

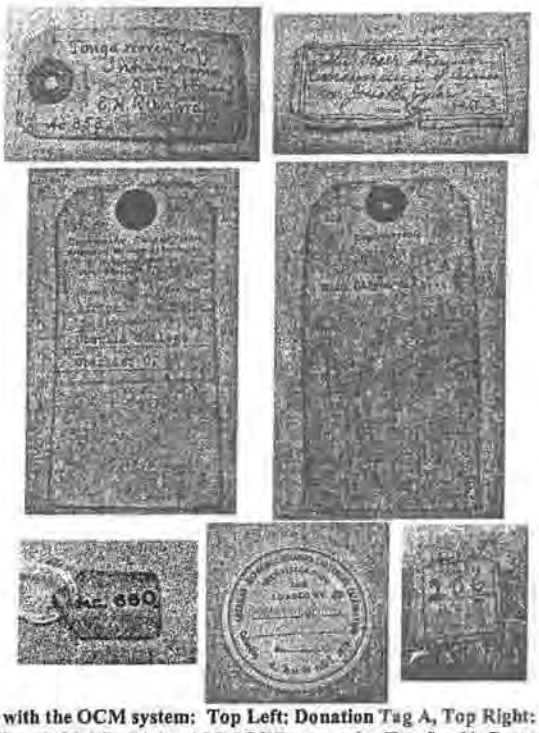


**Fig. A.1: Tags associated with the OCM system: Top Left: Donation Tag A, Top Right: Donation Tag B, Middle Left: AMMCC Rectangular Tag (front), Middle Right: AMMCC Rectangular Tag (back), Bottom Left: Accession Tag, Bottom Center: AMMCC Round Tag, Bottom Right: Fabric Patent Tag.**

First we note Accession tags, a series of small tags which consistently read "Ac.###" in typewritten text. These tags do not accompany every object, are aged in appearance, and evidence such as string and loose or partial tags suggest that many more were present than can be found today.

A second set of tags also includes an Accession Number in the same form (Ac.###), though these tags include additional information as well. They shall be referred to as Donation tags, as they often include the name of a donor or collector for the object. It is also common for these tags to list a location and some information about the object. This information can range from an object name, title or function, to short contextual information regarding its use or acquisition. The Donation tags do not necessarily include all of this information, but some combination of these categories of information is always present. The tags are also manifest in two distinct forms. The first

(Donation Tag A) is a heavy brown rectangular tag with a hole in the tag bordered by a red-toned circular protector. These tags are also manifest as a thin white paper tag that may be glued directly to the object or attached with a straight pin. In this Donation Tag B form, all text is inked in script, with "Oberlin College" printed on the bottom.

A third set of tags will be called the AMMCC tags (short for American Methodist Missions Centenary Celebration). These tags functioned to identify materials loaned to a temporary exhibition in Columbus, Ohio in 1919. The title of this exhibition (AMMCC) is printed on the tags in blue ink as well as the dates and location of the event. These tags come in two formats. The first is round and includes two blank lines in the middle of the circle, and the printed text circles these lines. Information typed onto these two lines is almost always identical: 'Oberlin College, Oberlin O.' and a number, though sometimes these lines are left blank. The second form of the AMMCC tag is rectangular, and includes similar text, as well as 'Loaned By' and 'Cat. No.' areas. 'Loaned By' is often followed by 'Oberlin College, Oberlin O.' or left blank. 'Cat. No.' is a three-digit number. On the back of these tags is often a two-digit number in the upper left hand corner, and text centered below. This text approximates an object description.

Common amongst textiles, clothing, or similar materials are a series of square tags that have two metal prongs pierced through the object and folded down against the back of the tag. These tags are referred to as Fabric Patent Tags due to the printed text 'Empire Patent.' These tags relate a two-digit number. Other tags also exist that do not fit any of the above-mentioned forms. These tags hold any number of forms, and many varieties of information. In addition to these early tags are labels written or painted directly on the objects. This information again varies, but common manifestations

include a collector name, a number, an object name, or quantity of money. Black ink is often used for the numbers, while the rest of the information is commonly in pencil.

Though all of these tags are either proven or suspected to predate the 1970s, not all of them are relevant to the OCM's specific organizational system. Immediately noted are the AMMCC Tags. These tags relay important information about the object, but are not conducive to an understanding of the structure of the OCM system. These tags often claim that the object is 'Loaned by Oberlin College.' One can thus assume that the tag was intended to identify the object at some location outside of Oberlin for a time during which the object existed separate from the remainder of the museum collection. The printed information on the tag alludes both to the location ('Columbus, O.') as well as the dates when the object was there ('June 20th – July 7th, 1919'). In many cases we are given numbers through which to identify the object at the exhibition. Though these numbers surely indicate a separate organizational scheme for the material, the exclusion of the majority of the College's collection and the incorporation of many outside materials into an exhibition that was both temporary and likely not conceived of as a cohesive 'collection,' makes the 1919 organization beyond the realm of the OCM system.

None of the other tags imply a system separate from the OCM system, and thus all are potential candidates for illuminating the structure of this system. In order to determine whether or not these tags should be considered part of the system, we must begin the analysis with the tags that are definitely associated.

We first locate tags with a specific museological reference: the Accession Tags and Donation Tags that list Accession Numbers. Though the presence of these numbers

may not be evident to the casual observer, the museum professional will recognize the coded "Ac.###" or "A.###" as a reference to an accession. Reibel reminds us:

> One of the most fascinating things about the registration process is the accession number. One sees those little numbers painted on everything in the museum. As a mater of fact, one had better see one of these numbers on every object in the museum or something is wrong with the system. Accession numbers will be a lot simpler if you do not think of them as classification numbers but as a serial registration number... To make sure that the numbering system is sequential, an accession register is used. Without a register, it is practically impossible to keep the numbers in some logical order (Reibel 1997:44-45).

With the knowledge that these numbers refer to the process of accepting objects into the collection, one concludes that a record (register or ledger) is likely to exist as documentation of any relevant information regarding the accessions.

An Accession Book for the OCM is currently housed in the OC Archives (RG 9/12: Box 3), though it is not the only documentary record for the collection. Also in Archives is the recently discovered Catalogue (RG 9/12: Box 1), and a number of records in the form of lists and letters regarding the collection (RG 9/12: Box 3 and 4). For the purposes of understanding the system, the bound volumes are the most useful.

The OCM Accession Book takes the form of a ledger (Appx. A-1), listing Accession Numbers (in roughly sequential order) in a column marked 'Acc. No.' down the left-hand side of each two-page spread. Immediately preceding these numbers are two columns. The first is labeled 'DATE' and the second is blank. Six columns follow: 'NAME AND ADDRESS OF SENDER,' 'DESCRIPTION,' 'LOCALITY,' 'How obtained, Gift, Purchase, Exchange, &c,' 'COST,' and 'CATALOGUE NO., REMARKS, ETC.' Under each of these column headings is a variety of information.

The column labeled 'DATE' and the blank column that follows lists dates in roughly chronological order that fit with the assumed chronology in the sequential accession numbers. These dates each refer to a particular entry, and can effectively be

read as a vertical timeline. The format of the date listed changes at several points throughout the book, and these changes are presumably the work of multiple hands in the registration process. Dates listed in the book range from '1885 May 28' to 'Oct. 15, '48.' The fourth column in the book lists 'NAME AND ADDRESS OF SENDER.' The information here always includes a name, though the format of the listed name varies. On rare occasions, an institution is listed instead of a personal name; we assume that the role of the listed institution is similarly a sender of materials to the OCM. Occasionally, multiple names are given, but often the relation between the people and the college is made clear (i.e. Ac. 59: 'L.A. Elster (?), M. D. Jeffer... Through E.E. Lyon'). The names are often preceded by a location; though the heading claims 'ADDRESS,' an actual address is less common than a city and state, or a foreign country. We note that these locations are separate from the 'LOCALITY' field that provides the source of the objects.

The next column is titled 'DESCRIPTION' and records information regarding what is being accessioned in the particular record. These records vary considerably in degree of specificity. Occasionally, one finds a list of numerous articles occupying many lines of the book, though more often, one finds a general description that notes the general nature of the accession without regard to the specific objects it incorporates. With few exceptions, general descriptions have been used for the accessioning of large quantities of cultural materials. For natural materials, the opposite degree of specificity is standard. Often one notes lists of specimens with scientific names (i.e. Ac. 60: '1 Lot Botanical Specimens: Magnolia glauca, Viola pedata,...'), less often one sees common names for specimens, and rarely is a more general description used.

The next columns is reserved for 'LOCALITY' or source location. This field is

sometimes blank, though usually it records information at the level of Country (if outside the U.S.), City and State (if within the U.S.), and occasionally more specific information. The next two columns are straightforward. 'How obtained, Gift, Purchase, Exchange, &c' is usually filled in with one of the options from the heading. This records the method through which the museum acquired the materials in the accession. 'COST' lists a number that is assumed to be a price paid when the previous column reads 'Purchase.' If the method of acquisition was not purchase, then the number might refer to shipping costs, or regular salaries paid to the collector. In most cases, this column is skipped presumably because 'COST' is irrelevant to the particular accession. The last column is labeled 'CATALOGUE NO., REMARKS, ETC.' and the material included here is in no way standard or easily decipherable. This information ranges from references to other documents (i.e. Ac. 249: 'See letter on file') to information regarding the source of the material (i.e. Ac. 658: 'From collection of William F. Parsons. Olmstead Falls'), and sometimes includes other general information. Long sections exist where each accession is assigned a Catalogue Number. Judging from this variety, one can conclude that this column is used to record any information that does not fit elsewhere in the ledger.

The association of Catalogue numbers with particular accessions begs an analysis of the OCM Catalogue, also a bound volume (OC Archives: RG 9/12: Box 1) with a similar columned structure (Appx. A-2). Printed column headings read: 'Catalogue No.,' 'Accession No.,' 'NAME,' 'Sex,' 'LOCALITY,' 'When Collected,' 'Corresponding Number. of,' 'Measurement,' 'Received From,' 'Collected By,' 'Cost,' 'When Entered,' 'No. of Specimens,' and 'REMARKS.' While these two records contain a number of similar fields, the Catalogue inquires about the specific object in addition to the

acquisition information. At this stage of analysis, the researcher can already interpret these documents as overlapping records. This is largely the result of the function of the Catalogue as a reorganization effort for the materials accessioned into the collection.

The differences between these two records will illuminate the intended structure imposed on the collection by the museum staff. First, we note that the Catalogue is divided into sections. An Index exists on the first page that defines these sections and marks the pages where each section begins (Appx. A-3). The sections are best described as types of biological materials (i.e. 'Birds'), although near the end of the Index as subdivisions become broader in scope (i.e. 'Lithology'). This choice of subdivisions is telling of the application of the structure to varying objects held by the museum. One can theorize that these divisions represent sub-classifications of the collection, or a conceptualization of the broad contents of the collection. The irregular spacing of page numbers suggests that the classifications are relative to the perceived distribution of objects at the time of cataloging, and the necessity of continuing sections beyond these distributions at various points confirms this hypothesis. Further supporting the 'working' nature of this volume is the inclusion of numerous subdivisions of items that are not listed initially in the Index. A chart of these divisions is provided (Fig. A.2).

The information presented in the columns within each subdivision varies according to the division. In all cases, 'Catalogue No.' contains lines of numbers ranging from 1 to 0 and repeating down the column. Additional numbers in ink precede these typed numbers, allowing for pre-formed rows with an indefinite variety of sequential numbers. The second column lists Accession Numbers in groups of seemingly random order. 'NAME' in all cases contains a single scientific name (i.e. Cat. No. 1: 'Echidua

hyetrix'), or a dash indicating 'same as above.' In the column 'Sex' is drawn a male or female symbol or question mark where applicable, and sometimes the abbreviations 'ad' or 'juv.' indicating an adult or juvenile specimen. 'LOCALITY,' ranges in specificity ('Australia' or 'Colorado'). The entry field 'When Collected' often includes a date, though this field is commonly left blank. 'Corresponding Number of sometimes lists a large number (i.e. Cat. No. 4: '3928'). 'Measurement' in many subdivisions is crossed out and replaced with another heading (On page 1: 'Mounted By'). The next two fields list names of people or institutions in varying formats. 'Cost' is often blank. 'When Entered' is a date, and 'Number of Specimens' is, except for on rare occasions '1.' The final field, 'REMARKS' includes a variety of often-cryptic information, at times including only a number or fraction, and at others quoting a 'Smithsonian Catalogue Number.' This field sometimes includes annotations regarding the status of the object in the Museum (i.e. Cat. No. 152: 'Missing 1931'). Many of the subareas include extensive information, while many of the other subareas are surprisingly sparse.

We notice also that an annotation to the frontispiece of the museum catalogue records that the book was 'Purchased in June 1887.' The first entry in this book lists an entry date of '1888, March 26.' The first entry in the Accession Book, however, is dated to two years earlier, 'August 28th, 1885.' Both this earlier date and the non-sequential listing of accessions in the Catalogue suggest that the Catalogue is in actuality a reorganization of the materials in the OCM system, or, perhaps more accurately, a purposeful imposition of structure on the materials which have been accessioned. Analysis of this record will reveal that the restructuring of materials into this document was vital: the value of the objects lay entirely in their placement within this structure.

| Oberlin College Museum Catalogue | |
|---|---|
| **Index Listing** | **Actual Subdivision Distribution** |
| Mammals | Mammalia |
| Birds | Birds |
| Reptiles | Reptiles |
| Amphibians | Batrachians |
| Batrachians | Amphibians |
| Fishes | Fishes |
| Insects (Trachata) | Insects (crossed out) |
| | Birds, cont. |
| Crustacea +c | Crustacea |
| Cephalopoda | Cephalopods |
| Gastropods | Gastropods |
| | Birds, cont. |
| Pteropods | Pteropods |
| Lamellibrauchs | Lamillibauchs |
| | Brachiopods |
| | Bryozoa |
| | Annelida |
| Vermes | Vermes |
| Echinoderms | Echinoderms |
| Codenterates | Codentrates |
| | Ctenophora |
| | Platyhebminthes |
| Sponges | Sponges |
| Protozoa | Protozoa |
| Vegetable Specimens | Birds, cont. |
| | John C. Catlin Collection of Birds |
| | Birds, cont. |
| | Arachnida |
| Anthropology (apparel, Implements, +c) | Anthropology (apparel, Impl. +c) |
| | Insects, cont. |
| Archaeology | Archaeology |
| Mineralogy | Mineralogy |
| | Tunicata |
| Lithology | Lithology |
| Palaentology | Palaeontology |
| | Amphibia, cont. |

**Fig. A.2: Chart comparing the Subdivisions of the OCM Catalogue as suggested by the Index with the actual Subdivisions of the Catalogue.**

We also note that the OCM Catalogue is incomplete. While most of the ledger's subdivisions include lists of objects of varying length, others, most notably 'Anthropology, apparel, Implements, +c,' 'Archaeology,' 'Minerology,' 'Lithology,' and 'Palaeontology' remain empty. It is relevant that these subdivisions are the final ones in the Index list. The earlier subdivisions, most notably the first ('Birds') are extensive, having more than one continuation at later points. While we cannot ascertain their completeness, we can at least recognize their relative development to the other sections. We can also assume that the eventual completion of this cataloging process was intended: the Accession Book indicates that these other ('Anthropological,' etc.) objects were a part of the collection at the time of cataloging, and the inclusion of 'starting Catalogue

Numbers' at the front of each subdivision, even if blank, indicate that the process was planned so that Catalogue Numbers could be assigned in groups relevant to the 'type' of article. The uncatalogued nature of most of the collection currently is likely the result of the placement of these categories at the end rather than the beginning of the Indexical list.

The OCM Catalogue, together with he Accession Book, the numerous Tags and the objects themselves, define a four-element system through which objects were dealt with in the OCM during its lifespan from 1885 to 1964.

**Pathways and Results: The System as Information Facilitator**

With an understanding of the elements that compose the OCM system (Object, Tags, Accession Book and Catalogue) we may consider the relationships between these elements. Defining each element as a node within a network, we may analyze the possible movement through the network, or the pathways through the system.

Prior to this analysis, the system user must acknowledge the problem of information variance. Each object holds a different number of tags, with different quantities of information. Similarly, the information included in the registers is non-standard. Though the organizers at the OCM may not have conceived of their work as a coherent system, we must treat it in this way for analysis. The researcher must make several assumptions. First, we must assume that the information was, at some point in time, more standard. We must assume that the application of tags to objects was consistent, and that the remnants of strings now left on unidentified objects once functioned to locate the object within the system. In an ideal case, the tag information would have been present (though we may also assume that some of the tags, such as the

AMMCC Tags, identified only specific objects in relationship to other criteria).

Similarly, the researcher must make an assumption regarding documentation. What has remained and been preserved in the OC Archives can not fully explain the workings of the museum organizer's minds, though the most important museological documents, the Accession Book and Catalogue, have much to offer. Despite these documents, the meaning of the notation on many tags still remains a mystery.

One final note is the conception and stabilization of the system. It is worth noting that the creators of the system were not present for the estimated 100-year lifetime of the OCM. The influence of new staff necessarily changed the functioning of the museum, and to what degree this change altered the readability of the record is uncertain.

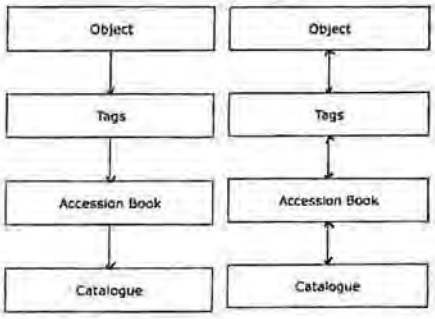
We begin with the object. Assuming that all previously discussed tags are validly part of the system, each object may possess multiple tags or inscriptions. We shall here take a hypothetical example where an object possesses all of these possible means of identification. We thus, through proximity, identify the object with its Accession Tag, Donation Tag, AMMCC Tag, Fabric Patent Tag, and inscriptions. The AMMCC Tags document a system outside of the OCM, and thus are of little use in examining this system. We also find here that the Fabric Patent Tag and the numerical inscription offer no concrete direction in which to pursue additional information about the object.

The key to the system is the Accession Tag and the Donation Tag, or, more importantly, the accession number. This number can lead the researcher to the Accession Book, where it can easily be located since the book is a roughly sequential ledger organized by this number. Due to the variety of information provided on the tags, one may still be able to reach this node without the accession number, though the task is more

difficult. If the Donation Tag is lacking an accession number, one may search through the entries and, with effort, locate all accessions associated with the particular donor. With sufficient 'DESCRIPTION' information, one may identify the proper accession.

From the Accession entry, one can locate the catalogue number in the 'CATALOGUE NO., REMARKS, ETC.' column, and then identify the relevant entry in the Catalogue. This sequence of nodes thus defines a linear path from Object to Tags to Accession Book to Catalogue (Fig. A.3), though this is not the only possible course.

We first question the reverse of this pathway to see if it is possible to move backwards from Catalogue to Object. If this possibility is legitimate, then we see a second linear pathway, and also a cyclical completion of the first (Fig. A.4). We begin from our same hypothetical Catalogue entry. Listed immediately to the right of the catalogue number in the book is an accession number. This information leads back to the Accession Book where the relevant information is available via this number. For example, a researcher interested in 'Catalogue No. 152: Turdus Aonalaschkae' may consult 'Ac. 58' in the Accession Book to learn that the specimen was donated by the Smithsonian Institute, and is described as 'birds and skins, some mounted' amongst other information. At this point, however, we are faced with difficulty in reaching our object.




**Figs. A.3, A.4: Pathway through the OCM System (left), Bidirectional OCM Pathway (right)**

If our accession has a specific description, then it is possible to locate all objects fitting the description and identify the one tagged with the appropriate number, collector, or location. If the researcher is less lucky (as is the case with our example), however, and is interested in an accession with a general description, this process is simply not possible. Further, it should be noted that neither document gives any indication of an organized object-storage system, or any object location beyond 'Oberlin College Museum.'

The hunt for a method by which one can return to the actual object from the documentation leads to the Catalogue. We have noted that this ledger is a reorganization of the materials accessioned chronologically. The possibility exists that the cataloging process organized the collection into groups within which individual objects can be identified. The listing of the earlier subdivisions by scientific name supports this theory. We note that each line contains the name of one organism at a high level of specificity, that often particular attributes such as sex and age of the organism are recorded, and finally, in most cases the 'No. of Specimens' is '1.' The catalogue number then, is the best candidate as an identifying number. Not only are these numbers listed sequentially, they are also unique to each line in the book. We ask through what methods might these numbers identify particular objects, and we recall that both the Accession Tags and the Donation Tags lack these numbers. It is likely that these tags are created at the time of donation, and identified each object only by accession information prior to cataloguing.

We then turn to some of the other methods of object identification in hopes of linking the object to the Catalogue. Two options seem particularly appealing: the Fabric Patent Tags and the numerical inscriptions all convey single unexplained numbers. It seems possible that these numbers refer the researcher to the Catalogue, but unfortunately

this is not the case. Several factors deny this association. First, the frequency of both of these identifiers amongst the collection is very small. While it is very possible that in the past more of these tags were present than are currently, it seems unlikely that such a significant number of these tags would be lost. All other remaining tags that are suspected to date to the same era exist in much greater numbers. We also note the variety of tagged objects. The remaining Fabric Patent Tags are all associated with similar objects: textiles, clothing and materials of similar consistency. This suggests that these tags are likely not associated with the process of cataloguing the entire collection, but instead are either an identification of a particular subset of the collection (i.e. textiles) or the remnants of a system which did not incorporate the entire Oberlin collection (i.e. a loan or display identification system). The numerical inscriptions on some of the objects similarly occur in such a small frequency that the same conclusions may be drawn.

Additional evidence lies in the numbers themselves. Most numerical inscriptions and unidentified tag numbers are two or three digits, though occasionally they take the format '##-#.' Page 197 in the Catalogue is labeled 'Anthropology (apparel, Implements +c)' and is the subdivision into which the majority of the collection today would have been placed. Though only a small part of the OCM collection, the expansiveness of the ethnographic collection today attests to the presence of these materials previously. This being noted, it is unfortunate that the Anthropology section of the Catalogue has been left blank. The most likely explanation for this phenomenon is that the museum staff never completed the cataloguing process. The placement of this section at the end of the book supports the hypothesis. We note however, that while there are no catalogue entries in this section, there is an initial catalogue number listed: '4901.' This number may imply

that the objects were catalogued, though not yet recorded. It is equally possible that the objects were not catalogued, but initial numbers were assigned to each section of the collection based on an estimation of the subdivision's size. Whichever of these hypotheses is true, the numbers allotted for the anthropological materials are at least four digits, a condition which invalidates the tags and inscriptions as links to the Catalogue.

The search for a second complete pathway encompassing all nodes in the OCM System seems futile. In the process of searching, however, we have defined a linear pathway from Object to Tags to Accession Book to Catalogue, and also general though inconsistent movement between all levels of textual documentation. It is possible to move equally from Accession Book to Catalogue and from Catalogue to Accession Book though it is not possible to return to the Tag-Object group from this documentation cloud (Fig. A.5). We thus note that in the OCM system, all relevant information about an object is available to the researcher only if he or she begins with the object in hand. It is not possible to research a particular piece from the documentation downward. The

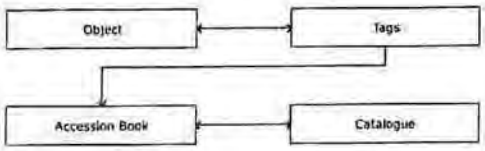



**Fig. A.5: Possible movement in OCM System**

structure of the system thus forces the user to place all primacy on the object itself; the documentation will be of little use without the immediate presence of the collection.

### As the Creator: Questions and Goals

It is difficult to discern to what extent the OCM system was defined in such concretized terms. The numbers of people involved in its formulation is surely more than

one. Similarly, the system that I coin the OCM system courses its development over a century. The system at the time of the museum's closing in the 1960s is surely different than that which existed 100 years earlier. Still, it is possible to examine the system as an entity to gain insight into the characteristics of the authors' thought processes as well as the consistent discourse about object meaning that runs throughout all its elements.

In order to do so, we inquire into the information conveyed. We find unique information in four locations: the Accession Book, the Catalogue, and associated letters and lists stored in the OC Archives (RG 9/12). The tags and inscriptions associated with the object also provide information, though in the majority of cases this information is merely a duplicate of that which is provided in the documents. We recall the quantity of columns in both the Accession Book and Catalogue and realize that a significant number of questions are being asked of the collection. It will be best first to examine these questions in list form, and then simplify them into relevant groups (Figs. A.6, A.7).

To make these questions manageable for analysis, it is necessary to simplify them into relevant groups. The questions may be organized according to what type of information they are asking for. Six categories have been identified from the previous list. The sorting of questions into each of these categories is based on their informational focus, and it should be noted that a question might occupy more than one category, as cataloguers at times responded to different interpretations of the questions (Fig. A.8).

The first grouping contains questions that deal with the acquisition of the object. We note that this process of taking objects into a museological context is essentially the accessioning process, and thus one expects all of the questions resulting from the Accession Book to be contained within this category. This is, in actuality, not the case,

though a large number of the resulting questions do refer to acquisition processes. The second category is defined as 'Identity' and holds questions which relate to 'what the object is,' or how it can best be categorized or grouped. In addition to 'DESCRIPTION' in the Accession Book and 'NAME' in the Catalogue, this group also includes fields that function in defining the object in other terms, for example, assigning a number to the object (incorporating thus 'Acc. No.' fields and 'CATALOGUE NO.' fields). The third category of questions includes those related to specific characteristics of the object. We note that this category includes few entries, only 'LOCALITY,' 'Sex,' and 'Measurement.' We further note that though this last field is included in the Catalogue, it is often changed into a 'more relevant' field. The fourth category relates information

| Accession Book | |
|---|---|
| **Fields** | **Questions** |
| DATE | When is the item accessioned? |
| Acc. No. | In what group of objects did we acquire this object, and at what relative sequence to the rest of the collection? |
| NAME AND ADDRESS OF SENDER | Who owned this object immediately preceding us? |
| DESCRIPTION | What is this object or group of objects? |
| LOCALITY | Where did this object originate? |
| How obtained, Gift, Purchase, Exchange, &c. | By what methods did we receive this object? |
| COST | How much money have we spent in acquiring this object? |
| CATALOGUE NO., REMARKS, ETC. | What is the associated Catalogue number for this object, and is there any other relevant information to be recorded here about it? |

**Fig. A.6: Questions interpreted from Fields in the OCM Accession Book.**

| Catalogue | |
|---|---|
| **Fields** | **Questions** |
| Catalogue No. | What is the reorganized number associated with this particular type of object? |
| Accession No. | In what group of objects did we acquire this object, and ast what relative sequence to the rest of the collection? |
| NAME | How is this object most specifically identified, or by what term is it known? |
| Sex | What sex is the specimen? |
| LOCALITY | Where did this object originate? |
| When Collected | When was this object collected? |
| Corresponding Number of | How many of these specific objects do we possess? |
| Measurement | What are the dimensions of this object? |
| Received From | Who owned this object immediately preceding us? |
| Collected By | Who removed this object from its source? |
| Cost | How much money have we spent in acquiring this object? |
| When Entered | When was this object recorded in the Catalogue? |
| No. of Specimens | How many of these specific objects do we possess? |
| REMARKS | What other information is relevant to this catalogue entry? |

**Fig. A.7: Questions interpreted from Fields in the OCM Catalogue.**

about the history of the object, specifically information about previous owners, geographical origin, and collection date. The fifth category is the most extensive grouping of questions: the vast majority of fields listed relate in some way to this group and deal with the relation of the object to the rest of the collection or to its greater museological context. Included questions consider the processing of the object, either as an accession or as a catalogue entry, the grouping of an object into relevant categories, the assigning of numbers that create a context for the object within the collection, and with the attribution of quantity. The final category of questions relates any necessary additional material, and thus incorporates the final columns of both documents.

The benefit of these question categories is that through them we may begin to see the informational focus of the OCM system authors. We can extrapolate by distribution that the majority of the information conveyed in this system is of collection management interest. We also note a strong focus on establishing a clear accessions record, and relatively little interest in specific object characteristics. It is also worthwhile to consider the distribution of these questions within each record type. The prevalence of acquisition information in the Accession Book has already been briefly touched upon, though it is worth noting that this document also includes a high proportion of collection management information as would be expected to relate the document to the system and to the collection as a whole. Equally expected is a very small quantity of identity-based information. The function of the Accession Book as a primary registration document supports the choice of information included. The book is designed to hold information related to accessioning, and just enough other information to link the document to the rest of the collection documentation where the objects would be more thoroughly classified.

| Group | Field | Question |
|---|---|---|
| Acquisition | DATE | When is the item accessioned? |
| | Acc. No. | In what group of objects did we acquire this object, and at what relative sequence to the rest of the collection? |
| | NAME AND ADDRESS OF SENDER | Who owned this object immediately preceding us? |
| | How obtained, Gift, Purchase, Exchange, &c. | By what methods did we receive the object? |
| | COST | How much money have we spent in acquiring this object? |
| | Accession No. | In what group of objects did we acquire this object, and at what relative sequence to the rest of the collection? |
| | Received From | Who owned this object immediately preceding us? |
| | Cost | How much money have we spent in acquiring this object? |
| Identity | DESCRIPTION | What is this object or group of objects? |
| | Catalogue No. | What is the reorganized number associated with this particular type of object? |
| | NAME | How is this object most specifically identified, or by what term is it known? |
| Characteristics | LOCALITY | Where did this object originate? |
| | Sex | What sex is the specimen? |
| | LOCALITY | Where did this object originate? |
| | Measurement | What are the dimensions of this object? |
| History | LOCALITY | Where did this object originate? |
| | LOCALITY | Where did this object originate? |
| | When Collected | When was this object collected? |
| | Received From | Who owned this object immediately preceding us? |
| | Collected By | Who removed this object from its source? |
| Collection Management | DATE | When is the item accessioned? |
| | Acc. No. | In what group of objects did we acquire this object, and at what relative sequence to the rest of the collection? |
| | DESCRIPTION | What is this object or group of objects? |
| | CATALOGUE NO., REMARKS, ETC. | What is the associated Catalogue number for this object, and is there any other relevant information to be recorded here about it? |
| | Catalogue No. | What is the reorganized number associated with this particular type of object? |
| | Accession No. | In what group of objects did we acquire this object, and at what relative sequence to the rest of the collection? |
| | NAME | How is this object most specifically identified, or by what term is it known? |
| | Corresponding Number of | How many of these specific objects do we possess? |
| | When Entered | When was this object recorded in the Catalogue? |
| | No. of Specimens | How many of these specific objects do we possess? |
| Additional Material | CATALOGUE NO., REMARKS, ETC. | What is the associated Catalogue number for this object, and is there any other relevant information to be recorded here about it? |
| | REMARKS | What other information is relevant to this catalogue entry? |

**Fig. A.8: OCM Questions sorted into relevant groups**

We expect the Catalogue to focus on identifying and organizing each object into a structured system to serve as the primary document for addressing object-specific enquiries. Similarly, we expect the information included to focus on identity-related aspects of the objects, and on the more object-focused categories of characteristics and history. In addition, we predict a minimal amount of acquisition information, as this information should be accessible through the Accession Book. Sufficient collection-based information should be provided to create a connection between the Catalogue and

the system. Rather surprisingly, we note that in the OCM Catalogue, this is not the case. While we find information related to object identity and characteristics, this information is minimal. Information regarding object history is fairly copious, but so is acquisition information and collection management information. Despite the emphasis placed on the last two categories, we recall that it is still difficult to navigate from the Catalogue to a particular object. Several points here need discussing in relation to this issue.

First we consider the choice of information in relation to the structure of the system and the previously discussed ways of accessing information. The prevalence of acquisition and collections management information in the Catalogue may be best explained as a combination of the incompleteness of this register and its development at a later date than the other documents. We have noted that no clear pathway exists from Object to Catalogue or from Catalogue to Object directly as objects lack identification with catalogue numbers. We do note, however, that the pathway between the Accession Book and the Object is much clearer, as a result of the consistency with which accession numbers appear on tags. It seems likely that with the conception of the Catalogue in 1887, objects were already identified solely by accession number or description. With the implementation of a new system, accession information was retained as a structural link between documents. As the Catalogue was never completed, the acquisition and collections management information included in the catalogue would make it easier for the eventual completion of the task by providing points of reference.

We also must question the nature of object identification within the system. One would first assume that the purpose of the Catalogue is to identify each individual object in the collection under a classificatory system. Burcaw reminds us, however, that this

identification is not vital, and that cataloguing instead necessitates "the classification of each object in the accession by subject" (Burcaw 1997:93). We see then that the individual attention to the object is still necessary, but the records may not reflect this attention, especially if quantity of objects is a factor as it is with the OCM system. What we are seeing in the Catalogue is not identification and organization of every single object, but rather a grouping of objects based on the lowest level of specificity identifiable. We note that in the seemingly completed sections of the Catalogue, objects are listed according to species within each accession, and then assigned a particular quantity. As a result, a particular type of object is identified, in this case a biological or botanical species, rather than a particular specimen of the species. Without the inclusion of the information regarding quantity, this object type could easily been mistaken for an individual object identifier. We might assume that the classification of ethnographic materials would follow the same model as the biological materials: a particular type or name of object would be identified within each accession, but the individual object would not be catalogued as such. Thus the lack of a pathway between the object and the catalogue entry is understandable, though a connection between catalogue entry and group of objects might have been possible provided storage information.

With this in mind we may consider the goals of the system authors. The primacy of acquisition-based information might at first seem to suggest that the ultimate goal of the system was to provide an inventory of all materials owned by the OCM. This possible goal is belied, however, by the presence of two registers. Supported by the later date of the Catalogue, the addition of this register and the later termination of the Accession Book as a result indicates that a reorganization or structuring of the system

occurred which may or may not have been planned for originally. A reexamination of the identity-related information in these registers suggests instead that the focus of the creators was more aligned with proper organization of museum objects within the system. This classificatory goal aligns well with Burcaw's definition, and implies that the Accession Book functioned not as a permanent record, but as a temporary form for the information regarding objects coming into the museum. It is likely that the 'system' to OCM staff referred primarily to the organization evidenced by the Catalogue.

If the system were manifest entirely in this document, however, we would expect an explanation or key to the system associated with the book. This key, though the Index to some extent serves this purpose, is conspicuously absent. It seems instead that the staff was working within an organization that they felt was self-explanatory or at least easily understandable by anyone who needed to use these materials. We return to the subdivisions of the collection as defined by the Index, and find that the greater part of the list consists of classes and orders of zoological and botanical species. This division, along with the identification of catalogue entry by species, suggests that the organization of natural objects within the collection mirrored the accepted Linnaean organization of life. We thus see the collection organized as a microcosm of the world: under such a paradigm, the goal of the system creators lies not in the inventory process of the objects, but rather in the 'proper' organization of the materials to best serve an educational goal. Under this paradigm, as in the Linnaean system, each object has exactly one proper location within the system, and for the staff of the OCM the function of the cataloguing process is ultimately to identify this proper niche for every object in the collection.

**The System in Context**

In order to fully comprehend the information we have extracted regarding the structure and function of the OCM organizational system, it is necessary to examine the system within the relevant contemporary world. We will thus consider the relationship of the system to the development of the museum and to the development of anthropological theory, as well as the specific history of the museum at Oberlin College.

We begin by noting several important factors regarding the system just described. First, the OCM system is based on a Linnaean taxonomy and implies one proper location for each object. Second, the primary goal of the system seems to be the location of each object's place within the structure. Thirdly, the system is incomplete, and the vast majority of the objects which compose the collection today show no evidence of being integrated into the OCM Catalogue, though the Accession Book provides evidence of their inclusion within the collection. Finally, we note that the possibilities for movement within the system are profoundly unidirectional: the object, though the starting point for the catalogue process, can never be the resulting system element for the researcher.

The development of the modern museum in America entails a complex history involving many groups and individuals with different ideals and goals for the institutions (Orosz 1990). Historians agree, however, that all resulting forms of the museum share a common predecessor: the cabinet of curiosity (Jenkins 1994, Orosz 1990, Conn 1998, Bennett 1995). In stark contrast with the common conception of a museum today, the cabinet was a privately owned collection with limited or completely restricted access. Another characteristic of these collections that seems at odds with the current museum is the lack of an organizational principle. Objects were placed asystematically in close

association with each other; the proximity represented not a conceptual connection, but rather one based practically on space available, aesthetically on attributes of the object and opinions of the collector, or in a manner intended to inspire interest or curiosity. Despite these considerations, the cabinet cannot be denied its influence in the development of the museum. Orosz suggests:

> ...the American museum was not... transferred fully developed from Europe. In point of fact, the European model first imitated by Americans was not the museum, but the cabinet. During the 1740s and for some years thereafter, there were no true museums in Europe for Americans to copy. There were... [collections]... but all were essentially cabinets, accessible only to a privileged few. Even the best of these contained an eclectic assortment of... things that could only be labeled 'curiosities' (Orosz 1990:11).

A Circular (c.1859) sent out to various people associated with Oberlin College by Professor of Natural History George N. Allen requests objects for what would become the OCM. Allen, however, refers to this document in the "claims of the Cabinet of Natural History in Oberlin College" (Oberlin College Archives: RG 9/12: Box 4). He requests specific objects, but also is interested in "other classes of objects that are antique or curious," implying not only the influence of the cabinet model to the development of the modern museum, but also its direct influence on the Oberlin College Museum.

We consider this initial attribution in light of the final organizational system of the OCM. The extreme variance between the unorganized reputation of the cabinet and the desires of the Oberlin staff in founding a natural history museum begs exploration. Bennett notes that, while the cabinet is widely recognized as a predecessor to the museum, its major influence was to create a model against which to build the museum:

> For the process of fashioning a new space of representation for the modern public museum was, at the same time, one of constructing and defending that space of representation as a rational and scientific one, fully capable of bearing the didactic burden placed upon it, by differentiating it from the disorder that was imputed to competing exhibitionary institutions. This was, in part, a matter of distinguishing the museum from its predecessors. It was thus quite common, toward the end of the nineteenth century, for the museum's early historians... to contrast its achieved order and rationality with the jumbled incongruity which now seemed to characterize the cabinets of curiosity which, in its own lights, the museum had supplanted and surpassed (Bennett 1995:1-2).

Thus we can conclude that it was not the cabinet that museum-builders were directly opposed to, but the elements of the cabinet (organization, structure, theory) that were antithetical to the modern scientific paradigm. For the OCM, the shift in terminology reflected the educational goals of the institution. In aligning themselves with science, the College could see "museums and their collections... as the principal repositories for primary evidence" (Pearce 1992:2). By contrasting these two institutions, we gain a clear understanding of the goals and mindsets of the OCM creators.

We note again the two primary characteristics of the cabinet: its choice of objects and its organizing structure. The cabinet included objects that were chosen for their specific qualities, whether these qualities are abnormality, exoticism, 'curiousness', fame, or souvenir value. The earlier type of object was evocative of interest, research, and the voyeuristic gaze; the later acted as a signifier for the owner. In both cases, these objects might evoke emotions or associations for the viewer, but the only contextual result between objects was that of 'mystery' or 'strangeness.' This effect is the result of the cabinet's inherent lack of an organizational scheme. Bennett reminds us that ultimately, this lack of organization added to the mystique of the collection itself, as the viewer could not anticipate what his eye would turn to next. He notes (paraphrasing Murray in 1904):

> ...pre-modern museums were more concerned to create surprise or provoke wonder. This entailed a focus on the rare and exceptional, an interest in objects for their singular qualities rather than for their typicality, and encouraged principles of display aimed at the sensational rather than a rational or pedagogic effect (Bennett 1995:2).

To fit more properly into a modern world, the museum opposed the cabinet in these characteristics. Instead of specific attributes, objects were chosen for their 'representativeness' of something else. They were not evocative of some far off land or a 'freak of nature' but rather representative of the world, or of nature. The goal of collections was thus more general (we can represent everything, not just 'special' things)

while the strategy was more specific (we can collect the 'normal' specimens). Museums became in goal a microcosm of the world, and a place for scholarship and education as a result. With this change in focus developed a change in structure. An institution desiring to represent the world must structure its objects in order to accurately represent naturally occurring relationships in the world. Conn notes:

> Classification, and the systems through which objects were arranged and displayed, became the keys to unlocking the knowledge contained in museum collections...the object-based epistemology around which museums were organized had two parts: the objects themselves, and the systematics into which those objects were placed... [functioning]... through schemes of classification so that 'the world is accounted for by the elements of the collection' (Conn 1998:21).

Thus, the objects in museums were arranged in specific patterns to convey specific meanings. The modern museum, as opposed to the cabinet, came to represent characteristics sought for by Victorian society: rationality, structure, order, progress, knowledge, and the power of man.

Though it is unclear at what point in time the staff changed the seedling "Cabinet of Natural History in Oberlin College" into the OCM, we know from the Accession Book heading that the institutions aligned itself with the goals of the museum as early as 1885. We see the goals of the museum reflected in the OCM's records. Rather than keeping the records about objects in the seemingly random order in which they were acquired in the Accession Book, the staff has reorganized the material into a Catalogue, imposing a structure on the material. This effort to filter the examples of the natural world into distinct groups allowed man a method through which to study nature and also enforced mankind's control and supremacy over the other groups represented within the museum.

We then consider the relationship of this catalogue system to the emerging discipline of anthropology. With many scholars and academics separated by a considerable distance from the peoples they intended to study, it is not surprising that

early anthropological work grew out of the museum (Van Keuren 1989). Conn claims: "museums, in fact, may have literally created 'anthropology' by helping to consolidate the mid-nineteenth-century endeavors of linguistics, ethnology, and archaeology under the same terminological umbrella and under the same institutional roof" (Conn 1998:79). In this context, interested individuals could view the material objects of the culture in which they were interested, as well as examine them in a setting with the possibility for comparative analysis. The discipline, however, could not escape the modern discourse rooted in progress, classification and, within the scientific world, Darwinian evolution. The study of culture was largely facilitated by a desire to classify cultures, to determine relative progress between them, and to understand this relationship in terms of the resulting material culture. These studies succeeded in enhancing the necessity of the museum, both for identification of culture within a particular group, as well as understanding a comparative placement within the natural world. We see that "if anthropology resided as an adjunct to the larger field of natural history, then anthropological objects were expected to function in precisely the same metonymic way that natural history objects did" (Conn 1998:79). It is not surprising that ethnographic displays at this point in time belonged soundly within the natural history museum, as they were merely a continuation of the representation of the natural world exhibited throughout the remainder of the museum. In this context, the cultures represented were subject to the same classificatory taxonomies applied to the other specimens.

The OCM Catalogue demonstrates that this is the case. The majority of the subdivisions created to 'mirror the natural world' are scientific classes or orders. The exceptions fall at the end of the register: 'Anthropology,' 'Archaeology,' 'Minerology,'

'Lithology,' and 'Paleontology.' The inclusion of these non-Linnaean terms begs analysis and each composes a study in itself. It can be noted, however, that each area was perceived to be an important subdivision of the natural world, vital for inclusion within a natural history museum and yet not clearly dealt with in Linnaean terms. It is also suggestive that these five areas are the only ones in the Catalogue left completely blank. One can interpret this incompleteness as a lack of full integration of these areas with the rest of the system: the proper divisions might have been less clear in the minds of the cataloguers, and thus were to be dealt with last, and never actually completed. Their inclusion within the system, however, implies that the creators believed that these disciplines were indeed, susceptible to taxonomic classification.

It is difficult to determine exactly 'how' the materials that currently make up the ethnographic collection would have been synthesized into this organizational scheme. With no evidence of the catalogue process extending as far as the anthropological materials, we can only infer from the historical context of the collection what this organization might have been. Following in the Linnaean model, we would expect objects grouped by similarity. Orna and Pettitt remark on classification, however, that "this noble principle has an in-built problem: by bringing groups of things together on the basis of one set of shared features, it separates individuals in one group from individuals in another with which they have other features in common" (Orna and Pettitt 1998:57). Chapman shows that two primary methods for arrangement were precedence: the geographical and the functional, though often overzealous assumptions regarding a collection's classification into one or the other of these groups often belies the intricacies of discourse within the exhibition strategy (Chapman 1985). Whether the founders of the

OCM followed a practice that "gave prominence to arrays of particular objects... [or] followed a classification based on the level of industry of cultures" (Grognet 2001:176), the classificatory goal was the same. The museum aimed to arrange objects as science dictated, whether this manifested as a geographical 'map of cultures' or a demonstration of the evolution of object-types across cultures.

In considering the relationship of the OCM system to the development of anthropology we must also consider the context of the museum within the college setting. Though the Circular asking for object donations is dated circa 1859 (Fisher 2002:1), we can judge from the date of the first accession that the museum was started sometime near 1885. Conn shows that while museums and universities were quite antithetical during most of the 19th century, this antithesis was largely a competition for the source of anthropological knowledge. He claims: "the struggle between museum anthropology and university anthropology was a struggle over the meaning of anthropological objects and over how anthropological knowledge would be produced" (Conn 1998:107). Due to the reliance of the field on material culture, the museums were the dominant institutions. In an effort to raise their status, however, many universities invested in bringing the museum world closer to the academic and created alliances between these institutions. While Conn notes that many of these resulting alliances were ultimately failures, this desire to align the less respected university anthropology with the museum brings to light the importance of the founding of the OCM. To provide a rewarding educational experience in the natural sciences, access to museum specimens was necessary for students who in no other way could view the entirety of the world.

This point also raises an important factor regarding the OCM and its classificatory

system. The founders and staff of the museum were in no way museum professionals. They were instead, professors at Oberlin College who entered into a peripheral project designed to improve the education of their students. These individuals could not be expected to possess expert-knowledge in all fields represented in the museum. It is telling that the founder of the Museum, George Allen, was ultimately a Natural Historian, and the second director, Albert A. Wright was a Professor of Geology and Natural History (Fischer 2002). The respective areas of expertise might explain the relative attention given to non-ethnographic materials, though it must also be noted that the subareas of 'Minerology' and 'Lithology' were also left uncatalogued. The focus of the staff continues in this direction. Student Suzanne Fisher has noted that, though the collection was on numerous occasions split amongst college departments:

> Warren Walker, who joined the Zoology Department in 1946, took over the maintenance of the museum's collections. He simplified record-keeping by discontinuing the use of the Museum's Accession Book, writing on the flyleaf: "Discontinued 1949 as all data can be entered in catalogue and this is a duplication" (Fischer 2002:3).

At this point in the history of the collection, the ethnographic materials had already been removed from the OCM collection, though we note that the Catalogue and documentation remained with the natural history specimens and followed the natural science professors. With this history, we can understand the incompleteness of the Catalogue as it followed a course completely separated from anthropology and those professionals who could have possessed the knowledge and desire to catalogue the collection.

**Elise Porter's System**

After the termination of the OCM, the ethnographic materials remained in storage until a student, Elise Porter (OC '74), reorganized the materials into a system in 1973. In an interview with Porter, the author noted that she 'wanted to find out what we had,' as this knowledge had been lost. The system she created to manage this task provides insight into the relationship between anthropology and museum practice in the 1970s.

**The Structure of the System**

In addition to the OCM tags, the objects also display round metal-rimmed tags and rectangular paper tags glued to the objects (Fig. B.1). These both can be identified as similar references to Porter's system based upon their standard format. Each tag contains a coded combination of letters, numbers, and roman numerals in the format: 'RN X ##,' followed by the initials and date 'EWP 73'. The coded nature of this information refers the user to documentation prepared by Porter as a part of her project. The documentation exists in two sections. The first is a "Key to Labelling System" and is the structural backbone of the code, while the second section contains numerous Inventories and lists.

In order to render her system understandable, Porter provides a 'Key' (Appx. B-1) that first divides the coded tag information into four sections: 'Area,' 'Subarea,' 'Donor,'

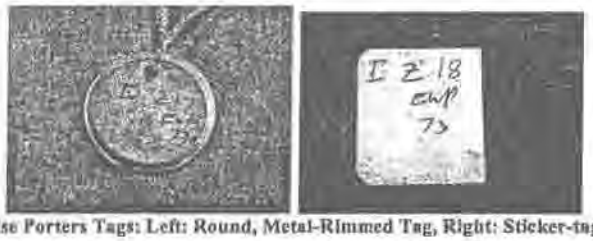



**Fig. B.1:** Elise Porters Tags: Left: Round, Metal-Rimmed Tag, Right: Sticker-tag on object.

and 'Type of Article.' A chart composed of the first three fields follows with each section expanding in semi-pyramidal form from left to right. A separate list exists for the

fourth category, 'Type of Article.' The information in these charts lists the codes found on the tags followed by the 'meaning' of each section of code (i.e. 'I S.E. Africa'). A short paragraph explains the procedures for dealing with unknown information. Beyond this paragraph, the information in the 'Key' is presented as self-explanatory.

Looking in depth at Porter's categories, we find quite a variety of interests. Her first category is geographical. The list elements that compose 'Area' are non-standard, ranging from in scale from continent to island. We also note an African focus: of ten defined areas, five are African. 'Subarea' demonstrates a broader range. Subareas are defined as geographical and cultural divisions with similar variation, including: 'China,' 'Mexican,' and 'Zulu.' These subareas are particular to each area however, and within the relevant area, the scale and type of 'Subarea' is consistent. Thus 'S.E. Africa' lists cultures (i.e. 'Zulu'), while 'E. Asia' divides into countries (i.e. 'Japan'). The number of subareas per area also varies, and some areas include no subareas. The third section in the chart, 'Donor,' consists of an alphabetical reference to a name or an unknown. It is not clear in the documentation whether these donor names are in reference to the 'Subareas' listed (true-pyramidal chart), or whether they relate equally with 'Subarea' to the greater category of 'Area' (semi-pyramidal chart) (Fig. B.2). Research into the donors has proven that the semi-pyramidal relationship is inaccurate, though it cannot be said that this implies a true-pyramidal scheme by design, or whether her information regarding the materials in the collection was incorrect. One questions if movement is allowed from 'Subarea 2' back to 'Donor A', or if it is instead restricted.

The second chart in Porter's documentation is more straightforward. On the left,

| True Pyramidal Structure | | | |
|---|---|---|---|
| Area | Subarea | Donor | Type of Article |
| I | 1 | A | 01...41 |
| | | B | 01...41 |
| | | Z | 01...41 |
| | 2 | A | 01...41 |
| | | B | 01...41 |
| | | Z | 01...41 |
| | | A | 01...41 |
| | | B | 01...41 |
| | | Z | 01...41 |
| II | 1 | A | 01...41 |
| | | B | 01...41 |
| | | Z? | 01...41 |
| | | A | 01...41 |
| | | B | 01...41 |
| | | Z? | 01...41 |

| Semi-Pyramidal Structure | | | |
|---|---|---|---|
| Area | Subarea | Donor | Type of Article |
| I | 1 | A | 01...41 |
| | 2 | B | 01...41 |
| | | Z | 01...41 |
| II | 1 | A | 01...41 |
| | | B | 01...41 |

**Fig. B.2: Top: True-pyramidal structure showing the equal availability of subgroups within a group, Bottom: Semi-pyramidal structure showing selective availability of subgroups.**

she lists numbers from '01' to '41,' and on the right a 'Type of Article' that corresponds with each number. Type ranges from a specific object ('09 Broom') to a more general group ('23 Plant remains'), including categories of multiple objects ('41 Paper or letter').

Porter's tags sometimes include question marks that follow one or more of the other symbols. As the documentation includes 'Unknown' categories for 'Area' and 'Donor,' and specifies that 'Subarea' is not included if unknown then we can speculate that these question marks imply doubt during the classification process. The fourth category, 'Type of Article' lacks an unknown classification, and implies conviction.

The second section of Porter's documentation consists of a series of Inventories (Appx. B-2). The first version is a three-column list titled 'Inventory Cabinet #.' The left-most column lists a selection of codes sorted numerically by the 'Type.' The second column is a list of quantities, and the third is a list of objects. This list is noticeably more detailed than the 'Type' list, ranging from 'Ax from Spanish fortifications' to 'Stem from which bark for bark blankets is taken.' Some of these inventories reference particular document (i.e. '(doc. #15)'), though the identity of these documents remains unknown.

After the Cabinet Inventories are a series of Box Inventories ('Inventory Box #'), first organized by 'Type', and then sorted by quantity of objects with the same code. For

example 'Spears' are divided into 'I z 01,' 'VI z 01,' and 'I a 01,' for which there are 25, 08, and 03 objects respectively. Each section is followed by a brief paragraph that records notes regarding the assignment of codes and references to documents. One of the longer paragraphs reads: "Probably all are East African, and from the Richards collection, as there is no reference of spears from any other collection. Some are broken or falling apart. Some are only spearheads. Document #15 biggest reference."

A second section of Box Inventories are not annotated, but instead mirror the Cabinet Inventories. These are followed by a similar inventory titled 'Not in Boxes in Rm 306D' and one titled 'Inventory in Case in Rm322;' both are otherwise indistinct from the Cabinet Inventories. In the final lists included in the documentation, the right column reads 'Removed for display.' These inventories are titled 'Cabinet #1,' 'Cab #5' and 'Box #1.' Unlike the rest of the documentation, these notes are handwritten and may be considered amendments added after the completion of the documentation.

**Pathways and Results: The System as Information Facilitator**

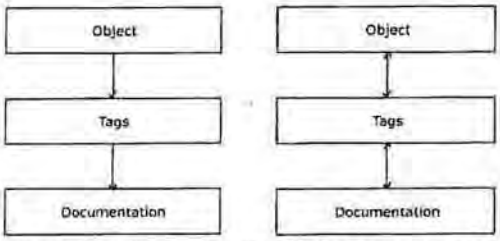
Navigation through Porter's system is well defined. We identify three nodes that compose the system: the collection itself, or more appropriately the 'Object' defined as any object in the collection, the tags, which convey coded information about the object, and the documentation that exists separate from the objects and tags. We find that we may move between these nodes, though our pathways are restricted by the structure of the system. Considering each node as a starting point, we see that, instead of a web of interlaced pathways, Porter's system is better represented as a linear model.

We begin with the theoretical object in hand. If we desire information beyond the

inherently visible attributes of the object, we must consult the tags. The code on the tag directs the user to the documentation for understanding. After having passed through all three nodes, we have completed the first pathway through Porter's system (Fig. B.3).

Attempting to define a second pathway is less successful. The jump from object directly to documentation or documentation to object is impossible. Without the mediation of the tags, the objects are completely isolated from the set of otherwise meaningless codes. It is possible, however, to move from the tag to the object itself as a result of spatial proximity. Movement between these nodes is symmetrically possible, and they may be considered a group with fluid internal movement.

More problematic is the relationship between the documentation and the tag-object set when one reverses the pathway (Fig. B.4). Returning to the documentation, we recall that entries in the 'Type' category are varied in specificity. Both this generality of type as well as the inclusion of only 41 elements implies that multiple objects will be assigned to the same type, and occupy the same level of specificity. As a result, each type will include multiple objects with identical codes. No one object can be identified




**Figs. B.3, B.4: Linear Pathway through Porter's system (left), Pathway in the reverse direction (right).**

by a code. The first section of the documentation identifies only groups of objects. The second section however, holds more interest to the system's pathways. Labeled as inventories, the lists in this section provide codes and quantities. These identify, for example, 10 items in Cabinet # 1 coded 'I z 18' which in this case are 'Wooden bowls.'

On the general level, it is possible to draw a pathway from documentation to tags to object, where 'Object' is a group. In this case, if 'Object' is 'wooden bowl,' one can enter the slightly cumbersome task of browsing all lists and annotation in Porter's Inventories to find a reference. Once found, the researcher can determine a quantity of the object located within a specific environment (Cabinet # 1), and moving there, one may consult tags and locate all objects coded as 'I z 18.' These objects can then be identified as the wooden bowls from the list. The pathway here exists on a general level, where the object is a predefined 'group' of similarly coded objects.

Use of this pathway is complex. First, we note that Porter's lists of objects are not standard. These are not the 'Types' defined in the code, they are of varied generality, and may include several objects with the same code. If these lists are to be considered a starting point for the system user, then we must consider their relationship with the other categories. As the lists provide 'names' of the objects within each type, it is tempting to conceptualize the lists as a more specific level of 'Type'. If these were the terms in which Porter viewed the lists, then it would seem most efficient to add a fifth category instead of providing a cumbersome series of lists to accompany the code. Her conception of the relationship between the list information and the codes is not merely hierarchical.

If the list items were intended to be starting points, it is difficult to find a particular item. The researcher requires documentation organized with this goal in mind. Either the inventories need to be sorted by these lists, or an index to the individual inventories is required. Instead, 'Type of Article' is the organizing principle of the Inventories. Though this information falls at the end of the codes, this column is sorted in numerical order. All other information is organized in relationship to type. As a result

of this organizational priority, it seems likely that this was Porter's intended starting point in moving from the documentation to the Object-Tag set.

The pathway from documentation to tags to objects is thus possible only when 'Object' refers to a group of objects within one location. When 'Object' is treated more literally, the pathway is invalidated. As Porter's system offers no way to identify a particular object, its linear pathway is asymmetric. Given the previous example, a researcher who discovers a wooden bowl in Cabinet # 1 may read on the tag that the object is coded 'I z 18,' leave the storage facility to consult the documentation, and discover that the bowl is a "Bowl or cup—wooden" from an unknown collector in S.E. Africa, and that there are a total of 10 wooden bowls in Cabinet #1, 30 wooden bowls and goblets in Cabinet # 2... etc. Wishing to re-consult his bowl, our researcher first must recall where it is located. Given this, the documentation can provide him with a code for the wooden bowls from southeast Africa. He then moves back to storage and identifies all wooden bowls with the appropriate code, 'I z 18.' Identifying his bowl is a difficult task if the 10 bowls in Cabinet #1 are identical or similar. Given even a minor lapse in memory, the researcher's goal cannot be met. Thus, a pathway through Porter's system with a specific object as the finishing point is impossible to achieve.

We consider two situations: movement within Porter's system when the level of specificity is an individual object, and when it is more generally a group of objects with any given code. In the first circumstance, there is only one clear pathway directly through the system (Object-Tag-Documentation), though bi-directional movement is possible between tags and objects due to their proximity. In the second circumstance, the pathway may be traversed in both directions, though the organization of the

documentation makes it clear that movement in one direction (Object to Documentation) was intended while the other is more coincidentally possible.

**As the Creator: Questions and Goals**

With an understanding of the structure of Porter's system and the intended movement through it, we may begin to look at the author's intentions for the system. It is useful first to reexamine the information provided for the user, and rephrase this information as questions that Porter felt were necessary to ask of the collection. In doing so, it becomes evident that the structure of the system mirrors the process of its creation.

Returning to Porter's four categories and accompanying lists, we ask what information the author is actually providing (Fig. B.5). The correlation between Porter's questions and categories is unsatisfying. If we understand the questions to ask the information Porter wishes to know about the objects in the collection, then we would expect the same questions to be asked of every object catalogued. Instead, we find the first question is answered in some cases by the category 'Area' and in other cases by the

| Fields | Questions |
|---|---|
| Area | Where is the object from geographically? |
| Subarea | Where is this object from geographically? |
| Donor | Who donated this object to the collection? |
| Type of Article | What is this object? |

| Fields | Questions |
|---|---|
| Area | Where is the object from geographically? |
| Subarea | What culture created this object? |
| Donor | Who donated this object to the collection? |
| Type of Article | What is this object? |

**Fig. B.5: Two possible interpretations of Elise Porter's Fields.**

combination of 'Area' and 'Subarea.' For some objects, 'Subarea' does not answer the first question, but instead addresses the second. The third and fourth questions are more

consistently answered by the corresponding categories. Porter's categories thus do not directly relate to the information that they provide the system user.

With an unclear relationship between provided information and the structure of the system that provides it, we can infer limitations on the development of the system. In this case particularly, the structure of the system and the information it provides mimics its development and reveals the limitations Porter experienced in 1973.

Starting with Porter's most descriptive category, 'Type of Article', we assess what the object is. The variability here is a clue that the article types are not intended to accurately subdivide the material world. As Porter does not include many widespread objects such as 'Book,' it becomes clear that the types represented have been selected specifically for their inclusion. Though there are several methods through which these 41 types could have been selected, their variability suggests that they were chosen to represent the contents of the collection. The lack of organization within the list reaffirms this interpretation. Initially one denotes a grouping system, as types 01-04 can generally be classified as 'weapons,' though this structure soon becomes less discernible. Instead of a pre-established set of categories which objects from the collection were filtered into, Porter created the list directly from the collection, adding types as necessary.

Moving to the next category, 'Donor,' we consider the source of this information. While Porter lists 29 possible donors, personal experience with the collection reveals that a disproportionate number of the objects are coded 'z-Unknown'. We can conclude that Porter recorded donor information only when it was available to her. With object-in-hand, this information is available in the form of the OCM tags with accompanying Accession Book, and seems straightforward, though its relevance to the system

development is largely in relationship to the two final categories.

The second category, 'Subarea,' answers either the question 'What culture created this object?' or 'Where is this object from geographically?' This last question is also answered by 'Area.' The relationship between these categories is inconsistent: at times the 'Subarea' is similar in content to 'Area' but narrower in focus, at times it relates as a different division entirely. In the case of culture groups, it is possible to overlap geographical areas (as in the 'Zulu' of 'S.E. Africa' and the 'Zulu' of 'S. Africa'). This inconsistency is the cause of the semi-pyramidal structure of an otherwise hierarchical system. Two explanations of this phenomenon are possible: either Porter did not conceive these categories as distinct and concrete or the information mirrors a previously existing structure. Both of these premises are to some extent, true.

While the documentation presents 'Subarea' as a distinct category of equal weight to the other three, the presentation of this material in the code denies this distinction. Logically operating within the pyramidal structure, 'Subarea' consists of a number of entries between that of 'Area' and of 'Donor,' though distribution of these entries belies the hierarchy. In the inventories, we note that 'Subarea' is rarely coded (in 'Inventory Cabinet #1,' 6 of the 56 codes contain subareas). Not only does the documentation present 'Subarea' as an equal category to 'Area' in terms of content and representation, it also presents it as equal in terms of text space. We note the example at the top of the key: 'Area' is I and 'Subarea' is 1, both codes taking equal weight and space. In the inventories and tags, 'Subarea' is a superscript to the Roman numeral; visually a sign of it's closer subordinate relation to 'Area' than to the other elements. Another difference between 'Subarea' and the other categories is in the preamble to Porter's documentation:

"Each article is labelled with as much of this information available... there are symbols for "unknown" in all categories except subarea, which is left out if not known." Porter admits that the category is an exception to the standards set for the other groups.

The previous quote taken from the documentation also suggests that Porter recognizes the rarity with which this degree of specificity could be defined. She acknowledges that in most cases neither culture nor specific geographical region are known for the objects, and to mark each of these objects as an unknown 'Subarea' would be extreme. Instead, she modifies 'Area' in the less common circumstances that this information is available. This method further suggests that Porter's knowledge is limited to the format in which she reproduces it. If she is given both geographic specifics and culture in the same format, and in the same frequency, it seems likely that they would be reproduced in this same specificity and relationship to the other categories. We thus assume that Porter is reading and reproducing this information, and that the form in which it is presented has influenced the central structure of her system.

The most logical source for this information is the objects themselves. Noting that the specific objects in the collection were the inspiration for the groupings in the system, it would seem most beneficial if all information Porter presents is traceable through direct association to the object. We recall that it is precisely this information that is included, to varying degrees, on the OCM tags (accession number, donor, general location, specific location, and object name or type). Accession numbers open the possibility for research (the inclusion of "doc.#" in Porter's documentation suggest that some degree of research was conducted), and the variability of lists and inclusion of 'unknowns' allow objects without all required information to be adequately coded.

Thus we see that the information included in Porter's system as well as the structure of her system embodies the process through which it was created. The previously illuminated pathways through the collection mirror this process as well.

Judging from the material included in the documentation, one might assume that Porter's goal was the creation of an inventory. While she may have been working towards an inventory, the ineffectual nature of her inventories in identifying objects suggest that this goal is second to a more dominant aim. Both the structure of the system and the anonymity of the object within it point to a more organization-focused goal.

Porter's categories are structured hierarchically, moving from more general categories ('Area') on the left to more specific categories ('Donor') on the right. The most specific category, 'Type of Article,' repeats for each 'Donor' category as the pyramid base, though the documentation does not present it visually in this form. Despite the variability between elements, the placement of an object in this system is linear and directional. An object can and must occupy exactly one element of each category (including an unknown 'Subarea'), and thus each code provides the object with a gradient of specificity. One moves from the point of the pyramid basewards; every object ends at the foundation. Within the pyramid, one may not move horizontally, nor may one backtrack. In this sense, the system that Porter has created is inherently hierarchical.

Once all objects in the collection have been filtered through the pyramid, we are left with a set of similar though exclusive groupings of objects. There will be one set of 'Spear or part of a spear' for 'S.E. Africa,' and one 'Spear or part of a spear' for 'S. Africa.' These spears can be compared by type, but are inherently separate groups as a result of 'Areas' placement near the top of the system's hierarchical pyramid.

Looking further into these results, one can intuit Porter's primary goal as organization. Porter classifies the objects into 'groups' based on similarity or dissimilarity by the four categories she has defined and appropriated from the OCM records and tags. While the information presented already exists, Porter's choice in category placement within her hierarchy betrays her emphasis on the geographical information. She conceptualizes the collection as consisting of 10 primary divisions: the collection from 'S.E. Africa,' the collection from 'S. Africa,' and with more precision, Porter can provide the 'Zulu' materials from 'S.E. Africa' continuing through her system. This structure illuminates Porter's emphasis within the collection, and also further supports the pathways examined earlier. Porter can move from documentation to a group of objects. This is now seen as convenience instead of a drawback: since Porter's goal was not inventory but rather organization, finding a particular object was not as important as being able to associate objects with similarly classified ones.

**The System In Context**

Despite Porter's role as student, and a lack of evidence regarding research conducted, the result of her work in 1973 was not unconnected from the museological trends of this day. The separation of anthropology within the museum and within the university context was a very resonant event in the field. Miller describes the situation:

> Material culture studies continued as ethnographic and especially museum collections, but their relationship with the concept of anthropology itself was fundamentally altered. The objects, the museum studies, the older theories were now a peripheral pursuit, secondary, in some senses dated, and unlikely to contribute to the development of modern 'advanced;' theories and perspectives, but better used as a secondary and simplified level of signification to the general public (Miller 1983:14-15).

In the 1970's, the distance between the later professional, academic, theoretical and contemporary anthropology and that in the museum that was seen as popularized and

outdated was as great as the initial split in the early part of the twentieth century.

Many authors have expanded on the ramifications of this split, noting as a result the condemnation of museological techniques to unsupported theoretical backdrops (Henare 2003, Conn 1998, Jenkins 1994, Jones 1993). Burcaw, as an author of a museum manual, reflects this separation by supporting the outdated claim that:

> In *science museums*, collecting and cataloguing are done according to genetic relationships, the systematic ordering of the natural world by the geological, biological, and anthropological sciences. Such work is so specialized that it is done by curators... In history museums, the key concept is the social context of the object... (Burcaw 1997:99).

Where museums and universities intertwined, curators were regarded as unwilling to accept change and dependent upon the weight of tradition. Though the work of an undergraduate student on an uncurated collection can hardly be considered demonstrative of the museum-university relationship in the early 1970's, Porter's work does reflect the history of the collection and the methods of the museological world more than it does the contemporary anthropology which was beginning to engage with post-structuralism.

As mentioned earlier, the information Porter provides is a direct reference to the information remaining from the OCM records a century earlier. Beyond this, however, the structure of the system she creates is grounded in a positivist worldview. Perhaps itself a remnant of the OCM, this structure is not too distantly separated from other museological systems or organizational schemes being lauded in the 1970's.

We turn to one such system for comparison. Chosen because of its immense and continuing popularity (Burcaw 1997, Pepermans 1995), Robert G. Chenhall's *Nomenclature for Museum Cataloguing* was created in 1974 but since has been revised and re-released in 1988 and 1995. Referring to Nomenclature as a system is not the most appropriate description; it is more accurately an organized vocabulary, or "a structured and controlled list of terms organized in a classification system to provide the basis for

indexing and cataloguing collections" (Blackaby and Greeno 1995:I-1). The work was designed to facilitate the standardization of terms used in a variety of museum systems.

The 'structure' results from an attempt to make the list of standard vocabulary useable by museum cataloguers. A person wishing to locate an appropriate term for an object may do so through two methods. The first method is an alphabetical index (Appx. B-3) that lists the lowest level (most specific) terms alphabetically. A second column lists, in order of generality, the terms that include the specific term. A page number references the second index. Occasionally, a second line provides annotations regarding the specific entry, specifically directing the worker to a related entry.

One may use Nomenclature through a hierarchical index (Appx. B-3). Here, the author has listed the controlled terms in what he interprets to be a functional relative structure. This section is intended to facilitate the process of cataloguing objects. Chenhall introduces several levels of generality; each object is intended to fit into only one of the available categories at each level, so that the process will filter the object into its most specific category. This lowest level category will in effect assign a specific 'term' to the object. As a result, all objects that follow an identical path in the cataloguing process will be blanketed under an identical term, thus standardizing museum catalogues, and attempting to "provide ways to solve problems that computerization presented" (Blackaby and Greeno 1995:I-1). The primary division for objects is based upon original function, but the final number of divisions necessary is not predetermined: an object is filtered through as many levels as is appropriate until it is assigned a term.

Chenhall likens the process of using Nomenclature to the process of determining the scientific name for a botanical specimen:

> Scientific naming systems with their standardized binomial terms, such as Poa pratensis, are the models on which Nomenclature is based, and Nomenclature follows those systems in creating a hierarchy of relationships between the terms it standardizes... Hierarchical distinctions are convenient for relating similar things and for discovering what the scientific term for a plant might be. Each level in the hierarchy represents a division that relates like things... these divisions are clear and simple, and each division contains equally significant groups. The hierarchy divides a very complex body of material- all plants- into manageable groups of similar things... taxonomic hierarchies create a place for everything. This process of division can be seen as filtering... By successively determining which filters an unidentified plant passes through, the researcher can find the proper term for a particular plant (Blackaby and Greeno 1995:I-1-I-2).

Herein lies the most interesting defining feature of the Nomenclature project: the author attempts to create a structured vocabulary with a embedded hierarchical relationship through which to catalogue man-made objects "modeled on scientific naming systems like the Linnaean system for naming plants and animals" (Blackaby and Greeno 1995:I-4). This resulting goal and structure are, like Elise Porter's system created one year earlier, completely counter to contemporary anthropological thought.

Nomenclature has been selected as an appropriate comparison to Porter's system due to several factors. First we note the similar timeframe in which both systems were created (1973 and 1974). Second, the sheer persistence of Nomenclature's popularity shows the resonance of Chenhall's goals with the greater museum community. Museum literature is filled with references to the groundbreaking system (Burcaw 1997, Pepermans 1995). The structural similarities between these systems are also influential. Both create a structure that is essentially hierarchical through which objects may be filtered. Similarly, the lowest, most specific level assigns the object a name or 'term' and creates groups of object that own the same term and have passed through the same filters.

Though structurally similar, there are several conceptual differences in the two systems. Each object has one exact path that it may follow to its term, but the meanings of the filters vary between the systems. For Porter, the meanings incorporate 'all' knowledge about the object available: the highest level is geographical, but collector and

culture are also included. In Nomenclature, each level of generality is related only as more specific sub-genre of the previous grouping. All of these filters share the same focus: the function of the object. As a result of this difference, the user of Porter's system experiences some inconsistencies including the crossover of donors relevant to 'Area' and the repetition of the most specific term within each relevant filter ('S.E. African' brooms and 'S. African' brooms are considered conceptually distinct groups). In Nomenclature, the specific term 'broom' is most specific level, and all would be grouped together: the geographical origin of the broom is irrelevant.

Finally we note different goals for the authors. Porter's goal was the organization of a previously defined collection. Chenhall created a method through which to standardize any number of collections; Nomenclature was not designed *for* any one collection. Yet both authors chose to present their work as a hierarchy of filters reminiscent of the positivist anthropological framework of the previous century. In both systems, each object belongs in only one location in the system, in a fixed static relationship to the other objects.

**The Oberlin College Ethnographic Collection: FileMaker Pro and the Early Phase**

Current work with the Oberlin College Ethnographic Collection (OCEC) has matured out of a system that was initially developed by students enrolled in Anthropology 292: Museum Anthropology at Oberlin College in 2002. Though the present manifestation of this system is considerably different than the original, many aspects of the systems are similar enough to consider them phases within one system. These systems will be treated here as The Oberlin College Ethnographic Collection: FileMaker Pro (FMP) and the Early Phase, and the Later Phase of the same system.

**The Structure of the System**

The Early phase of the system is evidenced by a series of white tags (Fig. C.1). These are generally tied to the object with a white cotton string, or merely placed in a bag with the object. In addition to these tags, stickers often mark the bags (Fig. C.2).

Fig. C.1 (left), C.2 (right): Tags associated with the FMP OCEC System.

The information on these tags and stickers consists of a multi-section code. The format is XXX.X#.xxxxx.####, where X is a letter and # is a number.

The coded nature of these tags implies a key. Documentation exists which serves this function as well as aids the cataloguer in coding the objects. This documentation takes the form of a two-page handout: the first page is titled 'GUILDELINES FOR FORMAT OF CATALOG NUMBER' and the second is headed 'Guidelines For Writing

Descriptions' (Appx. C-1). A few handwritten notes have been added to these documents. The current filed copy of this documentation includes these annotations, and thus they can be considered accepted modifications to the original version.

The first page provides the information necessary to decode the tags. The text consistently refers to an example code listed at the top of the page ('EXAMPLE: RIC.C2.abfi.001'). The documentation notes that the first section of the code is an abbreviation of the collector's name. The second section is a series of possible categories that group the object into subdivisions of 'Cultural' or 'Natural' objects. A chart lists the seven possible Cultural categories (C1-C7) and the six possible Natural categories (N1-N6). The next section describes the varying number of lowercase alphabetic characters (a-q) that translate as the object's materials. Handwritten annotations add materials 'r' and 's.' A paragraph describes the order in which materials are to be listed. The fourth part of the code is explained by a sentence which states: "The final part of the number is unique in a series from 001-999; each item will be assigned a number in this range."

The first page of text serves in our context as researcher to decode the tag information. Specifics of the format of this page suggest however, that the documentation also functions as a tutorial for the student learning to catalogue objects. Support for this function is extensive: the inclusion of charts make the lists of categories and materials easily searchable. In addition, the persistent attention of the author to issues of format seem important issues of standardization, but less important for a researcher working directly with the object. The significance of this order will be dealt with below.

The second page of the documentation, 'Guidelines For Writing Description,' provides information irrelevant to the codes. Here description writing notes are

organized into a 'DO' and 'DON'T' list. Many points in the 'DO' list convey the ideal format for the cataloguer to use; others tell the cataloguer in what sense he or she should be considering the object. Finally, points in this list remind the reader of important information which he or she should remember to record in the object description. The 'DON'T' list is considerably shorter, and provides one statement regarding format and two points aimed at keeping the cataloguer from being subjective.

Below these typed lists are seven lines of numbers and associated 'categories' of objects; each group ranges 1000 numbers. Many of these categories are synonymous with those listed on the previous page as 'Type' (C1-N6) though not all of the previous groupings are listed on this second page. One may conclude that the handwritten nature of this chart implies that it was an addendum to the initial documentation, and its inclusion on this page is merely a spatial consideration. If one returns to the information on the tags, we recall that the codes take the format: XXX.X#.xxxxx.####. Compared with the example on the first page, however, we note here the addition of an order of magnitude to the fourth section of the code. As the documentation claims that each object is to be assigned a number from 001-999, we can intuit that the initial estimate of a collection size was incorrect, and that changes had to be made to the possible unique numbers. This sectioning of numbers implies a relationship between these numbers and the 'Type' categories. The nature of this relationship will be dealt with below.

The 'Guidelines For Writing Descriptions' seems irrelevant to the information on the tags. If it is necessary to provide guidelines, then the process of creating object descriptions is a vital part of the system. We must identify the outlet for the descriptions.

Object descriptions are located within two related formats. The first is a

Catalogue Worksheet (Appx. C-2) that exists in small quantities in a file cabinet associated with the OCEC. These worksheets contain two blocks; each is divided into thirteen sections organized as a form. In the left column are field headings, and the middle and right-most columns are primarily blank or include options for the cataloguer to circle. The categories of information that these forms include are almost identical to those listed in the documentation and are associated with the creation of the codes. These forms have been filled out or photocopied, and each block refers to a specific object. The forms almost always include either a name or email address and occasionally include a sketch. In some cases, the description is continued on the reverse side of the form.

Any observer will note that the quantity of objects catalogued on these forms is sparse compared to the quantity of objects tagged with codes in the OCEC system. This discrepancy seems to suggest that the forms are not considered a permanent result of the system, and that the cataloguers often felt it unnecessary to retain these forms. This also suggests that these forms are not the only outlet for descriptions. Other documentation supports this assumption: two binders associated with the collection hold forms that are more comparable to the quantity of objects catalogued within the system.

In these binders, each sheet contains one object entry (Appx. C-3) in a format that suggests a computer program was used to reproduce the information. These forms represent the results of the 2002 Museum Anthropology class's efforts to this information into an electronic database. The program chosen was FileMaker Pro, and while the database still exists on an Oberlin College server, it is not publicly accessible. These printouts created both as documentation and as a backup of electronic data will serve for our purposes to represent the information included within the database.

We may now define the active elements in the OCEC system as the Object, the Tags, the primary Documentation, the Cataloguing Worksheets, and the Database and Database Printouts.

**Pathways and Results: The System as Information Facilitator**

Having defined the elements in the OCEC system, we may examine the pathways through it in order to understand the user's ability to access information. The pathways through these six nodes (Object, Tags, Documentation, Worksheet, Database, Printout) are considerably more complex than those revealed for the previous systems.

We will begin by examining the pathway followed during the cataloguing process. The cataloguer begins with an object in hand. As the object at this point has no tags within the system and no associated paperwork, the cataloguer must turn to the primary documentation which teaches him or her how to fill out an object Catalogue Worksheet, including both Unique Number and Description. After formation of a number, the cataloguer may create a tag that becomes associated with the object. With the completed worksheet, he or she may type the data into the FMP Database, and after the completion of this process, may print the computerized entry and file it appropriately in the binders. Due to the necessity of printing this information for recordkeeping and the

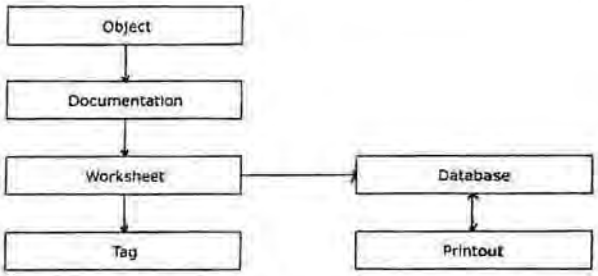



**Fig. C3: Cataloguer's Pathway through the OCEC System.**

necessity of having this information in the database in order to print, the Database and Printout nodes may be considered a linked group, as one does not (or should not) exist without a direct one-to-one connection with the other (Fig. C.3).

As a researcher moving along the same path with an already catalogued object one change is apparent: we move from Object directly to the Tag. From the tag, we may move to the Worksheet: it is not necessary to consult the Documentation as all relevant information provided here, including the tag codes, is listed on the Worksheet in addition to more pertinent information about the specific object. We may then proceed as before

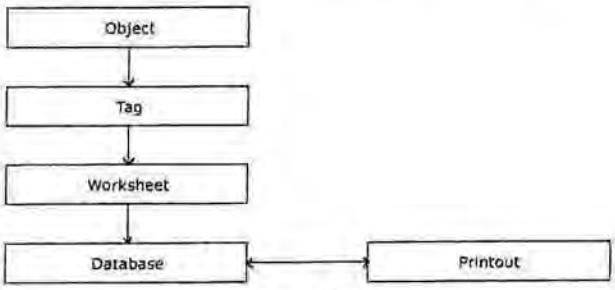
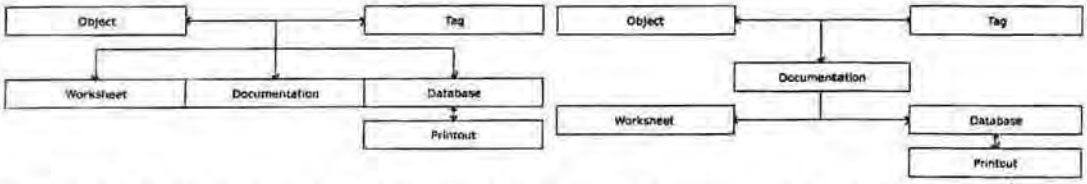



**Fig. C.4: Researcher's Pathway through the OCEC system.**

to the Database/Printout group (Fig. C.4). The observer will note variability in this pathway. The Object-Tag connection is clearly defined, but from this point the researcher's direction is not confined to the Worksheet. Without a Worksheet, the Unique Number from the Tag directs the researcher to the Documentation in order to decode this information, or directly to the Database to access the record with the appropriate Unique Number using a variety of sorting options available in the FMP program. This variability in paths is largely the result of the redundancy of information recorded in these elements. The later three elements, Worksheet, Database, and Printout all provide a series of fields that code into the object's Unique Number, a Description, and a few additional fields. The immediately preceding Documentation is necessary to

create these three nodes (Fig. C.6). One must question this redundancy, and in doing so note that the inclusion of all three of these elements speaks to the catalogue process. The Worksheet is necessary as a data conveyance method from Object to Database. This may be due to lack of a computer near the collection, or equally may be the result of a time lapse between the cataloguing process and data entry. The Database is a necessity both as a result of the goals of the system (see below) as well as a result of qualities of the program that allows manipulation of records such as sorting and searching. The Printout node can only be explained as a safety precaution, created, as a backup for the information, which, once entered into the database, might be too easily lost. If so, these Printouts serve the same function as the Worksheets: without a computer close by, the binder may serve as a reference for the cataloguers working directly with the objects.

While the various pathways that exist create an extensive web (Fig. C.7), it is at this point unidirectional. We must also consider movement in the reverse direction, from Printout to Object. The first three nodes in this direction are easy to move between, largely as a result of information redundancy, but also due to the Unique Number. Using this number from the Printout, one may search through sorted database entries to locate the relevant entry, and move to the Worksheet also by using this number provided that the Worksheet exists for this object and that it is stored and sorted. We then move to the Documentation to obtain any additional information, and as a result of the 'Storage Location' listed in the last three nodes, to the Tag-Object group (Fig. C.8). This order is




**Figs. C.5, C.6: Variability in the OCEC pathways (left), Necessity of Documentation in OCEC pathways (right).**

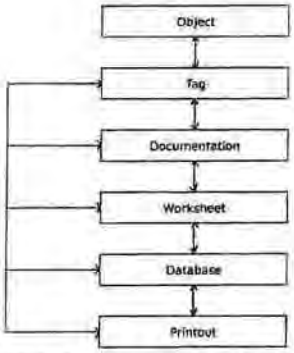



**Fig. C.7: Web of movement within OCEC system.**

malleable. We can move directly from Printouts, Database, or Worksheet to the Tag and Object group, or in any direction between these three nodes. Additionally, we note that the Documentation is in no case necessary here and may be omitted as we are moving from elements including more information to those including less (Fig. C.9).

With the established grouping of Object and Tag, the interchangeability of Worksheet, Database and Printout and the irrelevance of the Documentation for the non-cataloguer, we see that movement is possible freely between all nodes of the system.

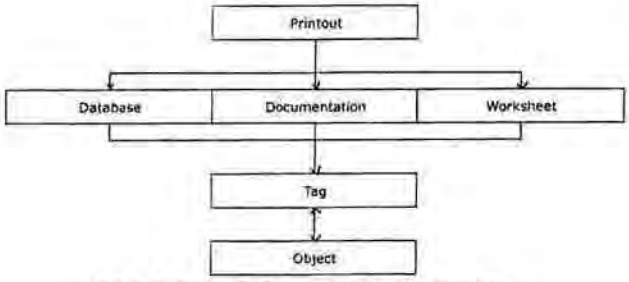



**Fig. C.8: Reversal of movement in OCEC system.**

This movement is the result of the association of each object with a unique identifying number that accompanies all records related to the particular object. Thus a person interested in an object may access all possible information and formats regardless of the format through which he or she enters the system. Comparing this system's functionality in this sense to the preceding systems, we note increased accessibility of information.

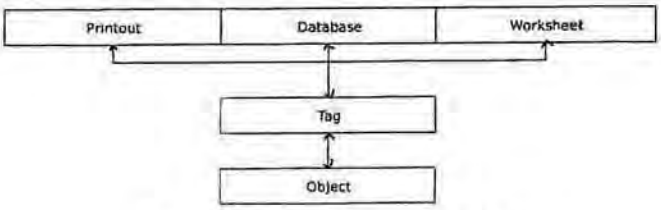



**Fig. C.9: Movement without Documentation.**

## As the Creator: Questions and Goals

With the knowledge that each element in the OCEC System is identifiable by a Unique Number that easily connects it with other associated records, we might intuit that the goal of this system focuses on the identification and retrieval of particular objects. For confirmation, we inquire more specifically into what is being asked of the objects.

Though many outlets exist for information within the OCEC system, we shall analyze the Worksheet as it contains most of the fields seen elsewhere in the system. In addition to this list we must add 'Image,' and 'Author,' fields noted only in the Database and Printout formats. We first rephrase these headings as questions (Fig. C.10) and then these questions into more manageable groups for analysis (Fig. C.11).

Four divisions seem relevant for categorization of the questions and fields. The first two categories relate to characteristics of the object, while the third category includes questions associated with the process of cataloguing. The earlier categories are further divided on based on temporality. Many of the questions focus on the historical past of the object; others are related to the current manifestation of the object's characteristics. These divisions are referred to as Historical, Current and Process Groups.

The Historical Group includes questions derived from the 'Collector' and 'Collection Location/Date' fields. Both of these questions beg information related to a

| Fields | Questions |
|---|---|
| Unique Number | How do we identify this particular object? |
| Collector | Who removed this object from its source? |
| Collection Location/Date | Where did this object originate and on what date was it created or removed? |
| Object Type | How is this object best classified? |
| Primary Material | What material composes the bulk of this object? |
| Other Material 1 | What other material is present? |
| Other Material 2 | What other material is present? |
| Other Material 3 | What other material is present? |
| Other Material 4 | What other material is present? |
| Description | What does this object look like? How does the object function? What properties or characteristics does it possess? |
| Condition | What relative condition is the object currently in? |
| Location | Where is the object currently located? |
| Date of Entry | When was this object catalogued or typed into the database? |
| Entered | Was this line entered into the database? |
| Image | What does this object look like? |
| Author | Who catalogued this object? |

**Fig. C.10: Questions interpreted from OCEC Fields.**

specific historical event (the collection of the object). A much larger number of questions belong in the Current Group. Fields like 'Material' and 'Description' might seem atemporal, yet objects have potential to change over time. Materials may degrade, component parts may become separated, and damage and deterioration may prevail to an extent that the object can no longer be described the same way that it was previously described. This in mind, it becomes clear that all descriptive information about an object,

| Group | Field | Questions |
|---|---|---|
| Historical | Collector | Who removed this object from its source? |
| | Collection Location/Date | Where did this object originate and on what date was it created or removed? |
| Current | Primary Material | What material composes the bulk of this object? |
| | Other Material 1 | What other material is present? |
| | Other Material 2 | What other material is present? |
| | Other Material 3 | What other material is present? |
| | Other Material 4 | What other material is present? |
| | Description | What does this object look like? How does the object function? What properties or characteristics does it possess? |
| | Condition | What relative condition is the object currently in? |
| | Location | Where is the object currently located? |
| | Image | What does this object look like? |
| Process | Unique Number | How do we identify this particular object? |
| | Object Type | How is this object best classified? |
| | Date of Entry | When was this object catalogued or typed into the database? |
| | Entered | Was this line entered into the database? |
| | Author | Who catalogued this object? |

**Fig. C.11: OCEC Questions sorted into Groups.**

including images, are statements made within the current time. Storage Location is the only question that occupies more than one category. It fits into the Current Group as it represents a current characteristic of the object: where it is physically. This field may also be considered Process-related. The role of this information is not to record data about the object but rather to represent aspects of organizing the collection. All these fields ask questions that may only be answered by the cataloguer. The Unique Number is the exception, as it serves to identify a particular object and link it to all records associated with it. This number, though unique to the object, is not a characteristic because it is defined at the time of cataloguing. It is the result of the cataloguing process.

Another point must be made here regarding the Unique Numbers. The full form of the number is XXX.X#.xxxx.####, where 'X' is any letter and '#' is any number. In breaking down this number we are repeating information presented in the system fields. The first section of the number, relates the Collector, the second to Object Type, and the third includes a letter for each material. These codes are listed in the Documentation, but also are decoded in fields throughout the forms (an article with a number beginning 'RIC' also includes a Collector field reading 'RIC-Richards, E.H.'), both duplicating the information present and decoding the shorter form of the information without the necessity of a key. Only the last section of the number is in unique to the object. This number serves the primary function Reibel advocates for museum registration: "The two most important parts of the museum registration system are the registration documents on each object and the object itself. Without some means to tie the particular object to its particular documentation, there is no registration system" (Reibel, 1997).

We inquire into why these Unique Numbers take this form, if the coded

information is presented in association with a functional key. We assume these codes exist as shorthand: one may see them and immediately recognize the intended information about the object. The worksheets cannot be the intended focus for the codes, as all information within the codes is included here in a standard form. We then turn to the Tags and to the Database. The earlier seem to be the ideal manifestation of the code, as a bulk of information regarding the object may be presented within a limited space. The problem with this interpretation is the nature of the information presented. We ask where the cataloguers were able to obtain the information used to catalogue the objects, and we perceive three possible sources: information currently associated with the object (information included on previous tags). The second source is collection-based research, and the third source is direct observational work. Knowledge of these sources reveal that the majority of the information included in the OCEC codes is already associated with the object. The only information that is shorthanded on the tags is the Object Type. While it may be important to access this while with the object, is only one of three coded fields.

We also must consider the relationship between the Object Type field and the Unique Number proper touched on earlier. As noted, a handwritten section at the bottom of the 'Guidelines For Writing Descriptions' divides the available numbers into seven divisions and 2 subdivisions. We have seen that these divisions often align with the Object Subtype field, but not always, as there are a total of 13 Subtypes within two types. Looking for discrepancies, we assign each of the divisions to the appropriate Types and Subtypes (Fig. C.12). The last division of Unique Numbers, 'Natural History' is associated with the entire second Type, 'Natural,' while the first six divisions mirror the 'Cultural' Subtypes. From this division we can see the authors' estimated scale of the

collection. All 'Household Domestic' items are expected to fit within a window of 1000 numbers, as are each of the Cultural Divisions. All six subdivisions of 'Natural History' specimens, however, are only expected to occupy a space equal to any one of the 'Cultural' groups. As current evidence shows an unequal distribution within these categories, the numbers must be estimates composed previous to cataloguing. The cataloguers predicted a strong cultural primacy amongst objects in the collection.

This relationship between number groupings and Object Types/Subtypes implies something more. We see that 'Cultural' objects are expected to be dominant within the collection, but also that if a restructuring of the authors categories is necessary to accurately represent the collection, then the categories are not intended to mirror the same qualities in the collection. The inequality of 'Cultural' and 'Natural' groupings of

| Type | Subtype | Number Division | Subdivision |
|---|---|---|---|
| Cultural | C1-Household/domestic | 0001-1000: Household/Domestic | |
| | C2-Weapons | 1001-2000: Weapons + Shields | |
| | C3-Agricultural | 2001-3000: Agricultural | |
| | C4-Musical Instruments | 3001-4000: Musical Instruments | |
| | C5-Decorative | 4001-5000: Decorative | 4500: Beaded |
| | | | 4600: Inuit |
| | C6-Ritual | 5001-6000: Ritual | |
| | C7-Miscellaneous | | |
| Natural | N1-Cranial Tissue (all) | 6001-7000: Natural History | |
| | N2-Post-cranial bone | | |
| | N3-Skin/Pelt | | |
| | N4-Claw | | |
| | N5-Plant/Other organic | | |
| | N6-Miscellaneous | | |

**Fig. C.12: Comparison of Type and Subtype to Numerical Divisions.**

numbers suggest they are unevenly distributed throughout the collection, yet they are represented as 'equal' Types in the structural organization of the system's categories. This discrepancy indicates that the authors feel these categories possess a quality that implies a structure beyond the composition of the collection, and that by dividing the collection into 'Cultural' and 'Natural' groups it would be more organized and easy to manage.

The same can be said about the authors' choice of Subtype divisions. The seventh 'Cultural' subtype, 'Miscellaneous' is excluded from the number divisions. Unlike the 'Natural' subtypes that can all be grouped into the final division, this category lacks a general subdivision, implying that it is viewed as less necessary than the other 'Cultural' subtypes. Any cataloguer working with the collection will note that, not only is 'Miscellaneous' a vital category, but many objects in the collection do not fit within any of the groupings available (objects of unknown function or multiple functions which cross group boundaries). Specifically problematic is 'C5- Decorative:' the cataloguer will note that many objects that would fit within other categories are also Decorative, and thus the inclusion of this Subtype complicates the process. Further, when converted from a Subtype to a number group, 'Decorative' has been further subdivided. The earlier half of this group is designated as 'Beaded' and the later as 'Inuit.' The division of these numbers into only two groups would seem to exclude any objects that are not beadwork or Inuit, and the variance between these two subdivisions further renders confusion in determining if materials should be considered 'Decorative' to begin with.

We see then that these 'Type' and 'Subtype' divisions are neither representative of the collection, nor of any overarching structure of material outside of the collection. The meaning of these groups can best be explained as an attempt to apply some degree of structure to the collection. Without them we have a large quantity of objects, each with a number and associated information. Assigned a division, however, we have a better way of describing the collection ("X number of household objects" or "a collection consisting primarily of weaponry..." etc.). The lack of precision in the divisions of Subtypes is probably best explained by an inconsistent or incomplete picture of the composition of

the collection, and the number groupings can be seen as an attempt to remedy the earlier divisions without completely invalidating previous work.

Given that 'Type' and 'Subtype' are somewhat cosmetic aids to collection organization, collector is listed on previous tags, and material is evident to the holder of the object, it does not seem like the tags are the inspiration for the coded Unique Number. The other option is the Database. This outlet forms a much more reasonable source for the codes due to attributes of the program. In FMP, one may change the format in which information is presented and view it as a form, a spreadsheet, or a list of identifiers. The organizing principle of these formats is the Unique Number. By retaining the coded form, the user of the database may sort these records numerically or alphabetically by Collector, Subtype or Material. One may sort the objects as desired, identify the particular object of interest, and intuit information about the object quickly. Once the database entry has been identified, all information associated with the object may be accessed in the full entry by changing the presentation of the program.

Several points have hinted at the possibility of various goals for the OCEC system. We have noted that the authors include information regarding historical and contemporary situations of the object and of the catalogue process. We have also seen that this information comes from a variety of sources, including previous tags, research, and direct observation. The information is presented in a variety of formats with consistency: little is deleted due to irrelevance to the format. These points suggest that one purpose of the system is the consolidation of knowledge about the object. Information of various interests is drawn from multiple sources and amalgamated as contemporary data kept associated with each object in the collection.

In addition to this possible goal, we note the structuring and organizing principles of the system. This purpose is the only explanation for the existence of Type and Subtype categories: cosmetic divisions that make the collection, in a sense, smaller, and thus more manageable or conceivable. These categories provide a more general description of the collection as a whole, and provide a structure through which exhibits, storage, or classroom instruction might be planned to function.

Finally we note a third possible goal: the identification of the specific object. As noted, no system previous to the OCEC system was capable of identifying the specific object; it was more common to reference instead a specific group of objects under various definitions. Here, however, with the invention of the Unique Number, an object is not only specified as distinct from the rest of the collection but also easily associated with all relevant records by the inclusion of this multi-purpose number. The inability of the previous systems to reach this level of detail might suggest that conceiving this function was to some extent a goal for the creators. We might extrapolate the results of this identification to the possibility of establishing an accurate collection inventory. Once all objects have been catalogued, it will be possible to determine not only how many objects compose the collection, but also 'what' exists from the view of any of the fields included (the number from a particular location, etc.). The ability of the FMP program to sort these records supports this goal for the system.

The resulting impression of the system is that the creators to some extent recognized all of these benefits and consolidated them into a goal for the collection that recognizes a variety of necessary directions to be taken. They thus defined as goals an

overarching organization of the collection, a consolidation of information and overall, an identification of the collections contents.

### The System In Context

As the early manifestation of the current system, the OCEC: FMP system is a fairly recent creation. Born in 2002, the system dates close enough to the present that it is possible to consult some of the students involved in creating the system and working with the collection. Doing so allows us to evaluate the goals and results of their work by comparing the stated goals to the interpretable goals. Several students were contacted with a series of questions sent through email (Fig. C.13). The questions focused on the creators' goals, influences, and conceptions about the form of information in the system.

First, we acknowledge the situations that led to the creation of the system. Since Porter's work, no organizational systems had been applied to the collection until 2002. The collection remained as Porter left it for about 30 years. During this time the condition of the collection, as well as in-depth knowledge regarding its contents by the Anthropology department dwindled and degraded to an unknown degree.

| | Questions for Students |
|---|---|
| 1 | When helping to conceive the catalogue process, what did you feel was the primary goal? How did you address this goal? Do you feel that the system accomplished what it was intended to accomplish? |
| 2 | Were there any major influences in the process? Did you look at similar projects elsewhere? Did you have a template? Were any readings or trends in anthropology particularly key to understanding the intricacies of your choices? |
| 3 | How do you conceive the relationship between the categories used in the cataloguing process? Is any of this information more vital than other information? What do you feel is the relationship of the categories, and of the system as a whole, to the collection or to individual objects? |
| 4 | How were the categories used arrived at, and why were they chosen? How detailed was the project to begin with, and how much of what was completed was added during the process? |
| 5 | How did you conceive of the collection? How would you define the collection at the time you were working with it? |
| 6 | Did you use any of the previous systems in the process? I am referring primarily to any organization by the staff of the Oberlin College Museum or the work of Elise Porter in 1973? Were items with any of these previous tags treated differently? Were the tags ignored or was the information they contained useful? Did you have an understanding of what they referred to? |

**Fig. C.13: Questions asked of Students involved with the OCEC system.**

Students interviewed note that at the time of the system's conception, the contents of the collection were only vaguely known. Kate McClelland recalls: "It was hard to have a good conception of the collection because... I saw it only in boxes and on storage shelves" (McClelland 2004). Gwen Kelley, working slightly after McClelland comments, "When we started we though it was entirely E.H. Richards [materials]" (Kelley 2004). These comments both reveal the limited knowledge of the collection preceding 2002 and suggest that an important element of the project was to define or inventory the materials. When asked directly about her goals as author, Kelley replies:

> I think I was trying to create a system that would be flexible and able to deal with a large variety of things, since at the time we started, we didn't have a very clear idea of what we had. I was sort of basing this off of the Dewey Decimal library cataloguing system, with codes that work as categories, but new codes can be created for new categories, so it was meant to be expandable, yet each item also needed to be uniquely identifiable. I was also using the Filemaker Pro 5 program, and designing the database through that program, so was hoping that it would be searchable, and with a quick key to the categories, you would be able to bring up and view all of the items that... were in that category, or had that descriptor, or materials or whatever... (Kelley 2004).

Kelley's goal is stated as a desire to create a flexible and interpretable system. This is, however, a goal for the form of the system, not one that inspires the creation of a system.

The previous analysis has defined three probable goals for the system: the organization of the collection, the consolidation of information, and the identification of the collection's contents. The author's statements reveal a focus on the third goal. We recall that Kelley admits the collection contents were unknown before the development of her system. This interview, however, denies that the organization of the collection was a goal. Kelley claims: "In terms of codes and categories, I think it was mostly common sense... the relationship between the categories and the objects was meant to be fairly exhaustive of all the basic properties, and direct, and intuitive" (Kelley 2004). With regard to the second interpreted goal, these interviews claim that the previous tags were useful, but make no mention of an attempt to preserve the information they contained.

**The Oberlin College Ethnographic Collection: Intermediate Phase**

While work done with the OCEC clearly falls into two distinct phases, evidence of an intermediate stage is present to a lesser extent. Due to its similarity to the early stage and temporal proximity to the later phase, it will not be dealt with extensively here, but should still be mentioned. This phase includes work done during the Spring 2003 Museum Anthropology class and represents the initial modifications to the system that gradually gave rise to the inception of the next phase. Changes were made largely as an effort of ownership: though the previous forms were retained, students began initialing tags (Fig. I.1). In addition, a new system for determining an object's location was derived. This coded location takes the form 'King 306-X:X(#)' where the first X is the sub-room number of the object, the second is the Cabinet, and the # in parenthesis is the shelf (Fig. I.2). This code could be modified to read '306-X Box #' where the object is located in a box instead of a cabinet. The system was changed accordingly, to fit these

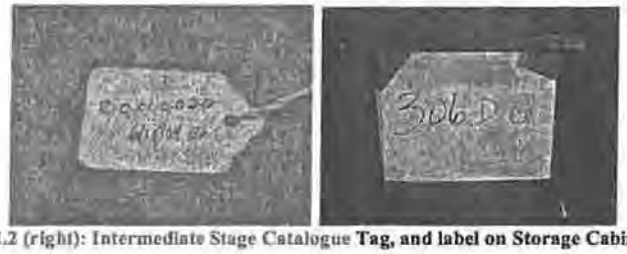


**Fig. I.1 (left) and Fig. I.2 (right): Intermediate Stage Catalogue Tag, and label on Storage Cabinet with location code.**

modifications. It should also be noted that though these changes were made, they are currently becoming less noticeable as the current phase of the OCEC system utilizes the same ownership of work and storage location codes, and once all objects have been incorporated into the current phase, the Intermediate stage will no longer be identifiable.

**The Oberlin College Ethnographic Collection: The Current Phase**

Though a separate phase of the system, the work currently underway with the OCEC closely resembles the work started in 2002. This system represents a rethinking of the methods previously used, and an adaptation of the system to goals more resonant with current museological and anthropological trends.

**The Structure of the System**

The tags are similar to those previously used: the same white tags contain the same Unique Number format (Fig. D.1). As with the intermediate stage of work, the author of the tag has initialed below the Unique Number and included a date. Unique to this manifestation of the system, however, the number has been underlined in red pencil, and a 'second' tag is included on the reverse (Fig. D.2). These tags now include a number in the form 'EA####,' at least one additional date, and the storage location. As these forms were not mentioned in the early incarnation of the system documentation, we intuit that new documentation was created to acknowledge the changes in the tags.

**Fig. D.1** (left) and Fig. D.2 (right): Current Catalogue Tag and EA Photo **Tag.**

Our search leads us to a number of new records: a set of documentation titled "Cataloguing Ethnographic Objects," a series of worksheet-forms, a Photo Log, a Photo Notebook, Paper packets, a Database, and a online front-end for the Database.

We begin by examining the multiple forms that exist within appropriately labeled folders. The first is titled 'Ethnographic Object Catalogue Sheet: Missionary Collection'

and is located in a folder titled 'Catalogue Sheets,' followed by ten others (Appx. D-1). With the exception of the first form, all of these sheets include repeating entry blocks, each composed of a repetition of fields followed by a box for writing. The first form, the 'Catalogue Sheets' are not subdivided, but instead present 49 unique fields. All sheets end with the 'Form Filled Out By:' and 'On:' fields. The forms seem self-explanatory, but are not entirely so, as the field titles often are only one or two words long and cannot accurately represent what the cataloguer is truly being asked. For more information, we must consult the documentation entitled 'Cataloguing Ethnographic Objects.'

This booklet is a 54-page document that begins with a Table of Contents listing internal divisions and ends with Concluding Notes that dates the document to August 26th, 2004 (Appx. D-2). Due to the length of this document, we cannot examine each element in the specific fashion in which we have dealt with the previous systems. We must instead provide an abbreviated analysis of the material included within its pages.

The Table of Contents divides the booklet into three sections. The first includes only the 'Introduction,' the second has eleven subdivisions which mirror the forms, and the third section contains six additional subdivisions: 'Lists, Basic Description of Fields, Format, Entering Information into the Database, Procedures, and Concluding Notes.

The Introduction is a page of text that makes several points. First, it declares authorship, and secondly, it notes that to catalogue an object, a number of forms will be required and it suggests the cataloguer read the documentation before beginning this process. A third statement questions the nature of certainty within the system. Here the author notes that all possible situations cannot be anticipated, and the proper actions will be left to the decision of the cataloguer. This paragraph also stresses recording logic used

in the process. The author then asks cataloguer to sign and date all forms filled out, and to notice mention of format throughout the documentation

The next section contains one subdivision for each form; the format and general information presented are largely standardized. Excepting the first section, each begins with a statement regarding the format of the form. Here the author presents a sample block and claims that multiple blocks may be used if more than one distinct manifestation of the information is present. Often a statement regarding how one should conceptualize the information follows the sample block ("You should consider the values of the above fields quotations of the tags..."). All Form subdivision is further considered by field. Under each field heading (i.e. 'Identifier' or 'Tag Type') is a Basic Description of the field. Following this description is a variety of information that attempts to present answers to the following questions: "Why is this field important?," "How is it different from other similar fields?," "What format should the information it includes be listed in?," "Where do I find this information?" and, if the field allows the cataloguer to select a value from a list of possible choices, then the list is reproduced. The author has also included images where useful, and examples of situations that she feels may prove difficult. The division for the primary form addresses the fields as they are in the other sections of the booklet, yet here additional information is included as the cataloguer is theoretically reading this section first, and requires background. As a result, the section 'Unique Number' includes information necessary for formulating this number, as well as a description of how to use the information presented in the lists.

The third section of this booklet contains reference materials that might best be described as appendices to the documentation. The first subdivision provides all the list

values used throughout the system in a two-page spread for easy reference. The current version of this section contains additional values written in by hand. The second subdivision includes all of the fields' 'Basic Descriptions' compiled into five pages. Format lists the fields in the same manner and provides a brief statement or example of the format in which the cataloguer should use. These are followed by a single page of short steps that provide vital information such as URL for the database front-end and information about how to handle the paper forms during data entry. Information about the actual data-entry process is largely presented as guided by the database. Procedures follow which describes a series of folders in which the object packet may reside at any given time. The purpose of each folder is presented, as well as a diagrammed map of possible paths between folders. The final section, Concluding Notes, provides a statement regarding the ability of the system and its documentation to be manipulated in the future as needs change, and a statement dating the documentation.

By reading this documentation and examining the forms, one can conceive a concept of how the system works. We are, however, provided with information beyond what has been examined. The documentation notes that the back of the Catalogue Tag is an 'EAPhoto Tag' and that the number is an 'EAPhoto Number.' The documentation further describes this number as follows: "The EAPhoto Number is assigned at the time of photography as the object-identifying number. Thus multiple images of a single object are linked by sharing this number... currently, the photographer is responsible for managing the images, recording their metadata and adding the images to the database," implying that additional records exist to facilitate the management of photographs.

This leads us to the Photo Log and the Photo Notebook. The Photo Log contains

many copies of a single form (Appx. D-3). Each form is arranged as a chart, with the left column titled 'Photo.' The last columns read 'Obj' and 'Date.' The other fields are grouped into two areas: 'Camera Settings' and 'Environmental Settings.' The individual field abbreviations are difficult to decipher, though the left column suggests that this document is used to list individual photographs and the settings for each image, whether these are the mechanical settings of the camera, or environmental variables.

Information presented in the Photo Notebook is less standard. The notebook is a gradually formalized photography journal: while the earlier material included is hardly interpretable, the later material has morphed into an invaluable record, and it is this section we will consider. Here a list runs in roughly numerical order (Appx. D-4a). Listed besides each number are the date, the storage location, and the Unique Number of the object (or 'No.Un.No.' for no Unique Number). The list is structured according to EAPhoto Number, though the order is by date, not number. This list functions as a personal reference for the photographer, recording the dates on which particular objects were photographed. In the second section of the notebook we see the number is preceded by an Object Number, and similarly, not organized according to this number (Appx. D-4b). This list instead mirrors the organization of the previous one. Besides the Photo Number in this list are two inclusive four-digit numbers followed by a list of additional numbers from the first bracket. The reference to Object Number instead of 'EAPhoto Number' implies that this terminology is not as accurate for this particular reference. The change from Photo to Object is more specific given the context: the EA Photo Number refers to the photograph number assigned to each individual object. This list deals with specific photographs, and thus it is more accurate to term the Photo Number the Object

Number. All additional numbers in this list are photograph numbers as assigned by the camera: 'DSC####.' These numbers have been abbreviated to include only the numerical element. The purpose of this list is selection: the photographer identifies the images associated with the object and then the images chosen. Checkmarks besides the Object Number indicate that image manipulation has been completed for this entry.

Taken together, the photograph documentation can be interpreted, though this task is not intuitive. What exists is a series of working documents, intended on managing the photograph information and connecting it with the cataloguing process. This connection function of this documentation will be dealt with below, but it is sufficient here to mention that though numerous photograph documents are associated with the collection, none of them serve as documentation proper. The interpretation of this material is difficult, as the photographer has not provided any explanation of the records.

In addition, a file cabinet is currently filled with the packets created from the completed forms used during the cataloguing process (Fig. D.3). Each packet represents one catalogue entry (Appx. D-5). The 'DB ID' is written on the top left of each packet, which are sorted by Unique Number in labeled folders. Additional packets exist outside of the file cabinet in a series of seven folders. These folders will be considered a system node in and of themselves, but it should be noted that within the system procedures, each of these folders is considered a node for the packets. These folders include: Needs Images, Needs Image Info, Edit, Edit in Database, Finished, Database Management, and File. Packets may be located within any folder at any time, as movement between them is not linear (see Procedures in the Documentation).

A second drawer in the file cabinet includes other reference files. This material

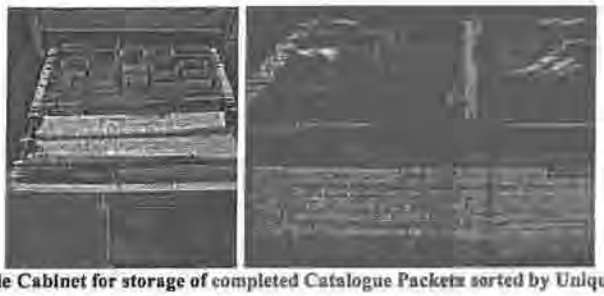


Fig. D.3: File Cabinet for storage of completed Catalogue Packets sorted by Unique Number.

does not all deal with the collection proper, but is associated. Much of this material is referenced within the specific catalogue entries. Though its association with the collection is indirect, its consolidated nature defines it as an element of the system.

Finally we note the Database and its Web-accessible front-end. The Database was written as a custom project for the collection, so the intricacies of the code will not be explored. It is important, however, to note that the structure of the database mirrors that of the form-system (Appx. D-6). One can consider each object individually, and each object has a number of records associated with it. The records have 'types' (i.e. Tags, Images, etc) and an object can be associated with more than one of each record 'type' that are linked together by Identifiers, and are presented as subordinate to the objects primary record (mirroring the primary Catalogue Form). The public accessible version (http://132.162.64.84/Museum.php) first presents navigation information, search fields and preview information, and on the second level, specific objects. Beyond this level each object page includes links to its particular subfields. The administrative user may access a different front-end to the database that allows for data entry and manipulation, though the structure is the same. Changes may be made to all information, though these changes may not be made through the web-interface.

**Pathways and Results: the System as Information Facilitator**

With the quantity of elements involved in this new incarnation of the system, determining the pathways between elements seems difficult. We have previously defined the Object, the Tags, the Primary Documentation, all 11 Forms, the filed Packets, the Reference Files, the Photo Log, the Photo Notebook and the Packets in the procedural files. It might be useful to define multiple users: first, we will consider the cataloguer paths, then the photographer paths. Finally, we will examine paths for the general user.

We begin with a catalogued object. With the object in hand, one can associate it with the tags that adorn it. One thus may identify the particular object with its Unique Number and its EA Photo Number. From the Unique Number, the cataloguer may

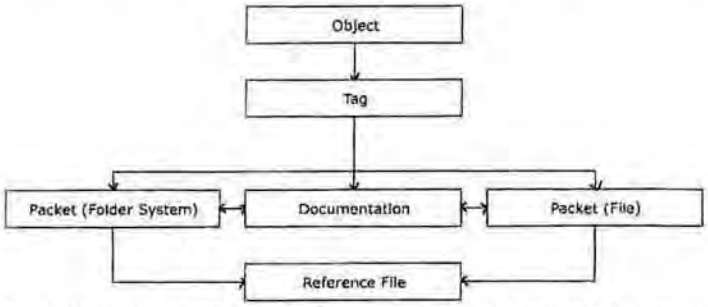



**Fig. D.4: Initial pathway through the current manifestation of the OCEC system.**

identify the associated packet, whether completed or in the folder system. Information in the References section may associate this object with materials in the reference file. The researcher may consult the Documentation either before or after the packet (Fig. D.4). If the cataloguer starts with any object packet, the storage location and the Unique Number will lead him or her back to the specific object. With the paper documentation, the Database Identification Number (DB ID) on completed packets is a method with which one may search the database for the appropriate entry. The same information is available in the database as the packets, so a person beginning with the database would be equally

able to access the reference information and the object. This course is a non-linear bidirectional web of movement (Fig. D.5).

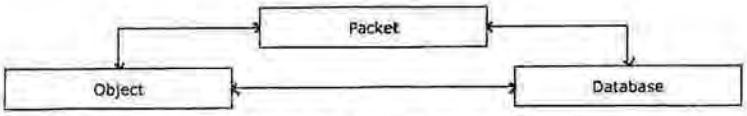



**Fig. D.5: Bidirectional movement within the system.**

For the photographer, the same is possible. With the EAPhoto Number from the tags, the photographer may access both lists in the Photo Documentation, and thus information regarding when the photographs were taken and which images were chosen for the database. One may search the Photo Log by EAPhoto Number, but given access to the Photo Notebook, it will be easier to begin the search based on the chronological organization of both of these records. It is not currently possible to search the database or find an object by this number, as this search criterion has not yet been implemented (Fig. D.6). This break is the primary difficulty in movement within this phase of the system. If the object is catalogued prior to photography, the Unique Number will be listed in the first of the Photo Notebook lists. If the object was photographed prior to cataloguing, one must search the database by Catalogue Date, and view many entries before finding the one desired. Once this is done, all catalogue information associated with the object is available, as is the object location and the object itself. The opposite direction of this pathway is easier to navigate. Given the image on the computer, one is presented with all of its associated metadata (data about the image), including EAPhoto Number. The image is viewable to the public within the database, and the information in the catalogue entry connects to all other information in the system (Fig. D.7).

For the photographer, however, there is a point before the images become associated with the database that reveals the purpose of the second list. The Photo Log

lists all of an object's images and its EAPhoto Number; these images are then identified and reorganized according to EAPhoto Number in the second list. During this time, the photographer may identify any particular image by the number assigned to it by the camera and connect it with the EAPhoto (object) Number. Once on the computer, these images are organized into folders based on object. The logic of the multiple photograph records is thus seen as an effort to reorganize the material based on desired association.

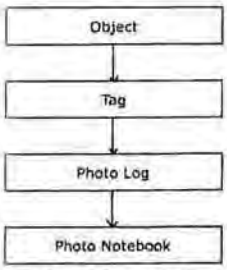



**Fig. D.6: Photography Pathway through the current OCEC system.**

Though access to the collection is limited for the general user, any person with computer access can view the collection through the web-accessible front-end and obtain information about the object. All identifying numbers used throughout the system thus become meaningless to the researcher, but gaining access to the collection for further research, information such as object location would be vital, and is available.

This system is thus very different from the first manifestation in terms of information manipulation and processes, though the information presented is still based on the 2002 format. The user, depending on his or her level of access, is faced with a

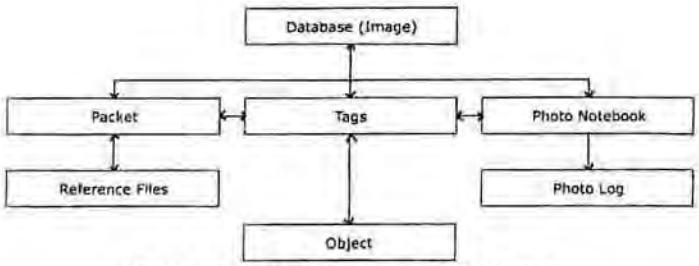



**Fig. D.7: Final pathway through the OCEC system.**

complex web that is difficult to map but allows many options for navigation as long as the possible pathways are understood. Due to the timing involved in photography, cataloguing, and computerization, each object must own multiple identifiers, which add to the complexity of information, but also increase its accessibility.

**As the Creator: Questions and Goals**

With the extensive forms required of the cataloguer working in this manifestation of the system, it is not practical to interpret questions of each field. Instead, it might be useful to work with the sections that exist in block form on the Catalogue Sheet, and treat each individual form afterwards as a field itself (Fig. D.8).

We group this information into five categories based on the focus of the questions (Fig. D.9). The first group is an Identity group and includes information aimed at identifying or defining the object. Here we place the first block of information from the Catalogue Sheet, as well as 'Description' because the purpose of creating a succinct object description is to consolidate all of the information in the catalogue entry into a brief statement that may represent and thus define it. Information on the tags also specifically identifies the object (both with Unique Number and Photo Number). We also include the 'Component Parts,' as each part is specifically identified and named.

The second group of questions relates to characteristics of the object. These fields are the most object-focused; they relate physical attributes the cataloguer must observe during the cataloguing process. Included here are Block 7, 8, and 9. Block 10, though also an Identity field, falls under Characteristics as 'Description' is deeply involves in

relating the object's physical attributes. We include Block 11, which deals with dimensions and form, and also the 'Materials' sheet.

The third group of questions refers to the history of the object, but from here they can be further divided into questions that deal with the specific history of the object and those which deal with a more abstract history. Related to the object's specific history is Block 3 of the primary form, the 'Tags' form that relates historic material via older system tags, 'Other Owners,' and 'Loans.' Related to the objects abstract history are Blocks 4 and 5 on the primary sheet, which delve into the object's cultural attribution, location of origin, and dates for the object type manufacture.

Next we consider the fields related specifically to the process of cataloguing. We include 'Quantity' because of the cataloguer's choice in deciding whether or not to include associated objects in the same catalogue entry. We also include Block 6, which relates authorship information, 'Tags,' 'Object Location,' and 'Editor.' 'Images' is included because, while the images are theoretically *of* the object, the information relayed on the form is related more to the physical attributes of the image than the object.

The last group of information concerns outside material that is not directly related to the object itself. The information on the 'Images,' 'Publications,' and 'References' forms is about the relevant documents or visual reference to the object.

Some details are lost with this grouping. Not all fields within any block or form necessarily relate to the focus of the form itself. For example, all entry blocks on secondary forms include an 'Identifier' field which serves as a link between all forms in the packet should they become separated. These fields would best fit under the identity category, yet to do so would detract this technicality from the intended focus of the form.

This analysis relates one primary point: the information desired of this system is varied, but consistently so. The fields relate information that falls into five categories that are related to the actual object in varying degrees, ranging from the information that seeks to define an identity for the object to that which is related to outside sources

| Group | Field | Questions |
|---|---|---|
| Block 1 | Unique Number | What is the object? |
| | Object Name | |
| | AltObject Name | |
| | Object Type | |
| | Object Subtype | |
| | Object ID Remarks | |
| Block 2 | Quantity | How many objects share this number? |
| Block 3 | Mode of Acquisition | What is the history of Ownership and Museum Acquistion of the object? |
| | Date of Acquisition | |
| | Field Collector | |
| | Museum Donor | |
| | Museum Collector | |
| | Collection Date | |
| | Collection Name | |
| Block 4 | Begin Date | When was this type of object manufactured? |
| | End Date | |
| | Period | |
| | Date Remarks | |
| Block 5 | Culture | Where and by whom was this object created? |
| | Ethnolinguistic Group | |
| | Continent | |
| | Natural Region | |
| | Original Country | |
| | Contemp Country | |
| | City/Village/Site | |
| | Cultural Context | |
| Block 6 | Cataloguer | Who is resonsible for this catalogue entry and when was it created? |
| | Catalogue Date | |
| | Catalogue Remarks | |
| Block 7 | Artist | How is the object made, and what does it look like? |
| | School/Style | |
| | Design Remarks | |
| | Décor Technique | |
| | Method of Manufacture | |
| | Remarks | |
| Block 8 | Condition | What condition is the object in? |
| | Condition Remarks | |
| Block 9 | Inscription | What is written on the object? |
| Block 10 | Description | What are the most important characteristics of the object? |
| Block 11 | Shape | Whast re the technical characteristics of the object? |
| | Color | |
| | Dimensions Fields | |
| Tags | Identifier | What tags are associated with the object? |
| | Tag Type | |
| | Unique Number | |
| | Authors Initials | |
| | Tag Date | |
| | EAPhoto Number | |
| | EAPhoto Date | |
| | Storage Location | |
| | Object Name | |
| | Object Type | |
| | Catalogue Number | |
| | ID Number | |
| | Loaning Inst | |
| | Location | |
| | Collector | |
| | Accession Number | |
| | Acc/Coll Date | |
| | Description | |
| Object Location | Identifier | Where is the object currently? |
| | StorageLocation | |
| | Date | |
| | Location Remarks | |
| Component Parts | Identifier | What are the objects or pieces of objects associated with this number? |
| | Part Name | |
| | Part Quantity | |
| | Part Number | |
| | Component Remarks | |

**Fig. D.8a: Questions interpreted from Blocks of Information on the Primary Catalogue Sheet, and additional Catalogue Sheets.**

| Group | Field | Questions |
|---|---|---|
| Other Owners | Identifier | Who else has owned this object, and under what conditions? |
| | Name | |
| | Dates Owned | |
| | Object Identifier | |
| | Mode Of Acquisition | |
| | Mode of Release | |
| | Relation to Collector | |
| | Remarks | |
| Materials | Identifier | What is the object made of? |
| | Material | |
| | Material Type | |
| | Material Use | |
| | Technique of Manuf | |
| | Material Condition | |
| | Remarks | |
| Images | Identifier | What are the physical qualities of the images associated with this object? |
| | EAPhoto Number | |
| | Image Name | |
| | Image Filename | |
| | Database Filename | |
| | Image Size | |
| | File Size | |
| | Resolution | |
| | Image Use | |
| | Photographer | |
| | Publications | |
| Publications | Identifier | Where has information about this object been published? |
| | Author | |
| | Title | |
| | Publisher | |
| | Publication | |
| | Publisher Location | |
| | Date | |
| | Page Number | |
| | Authorized By | |
| | Documentation | |
| | Publication Remarks | |
| Loans | Identifier | Has this object been a part of a loan or exchange? |
| | Institution Loaning | |
| | Contact Out | |
| | Location Out | |
| | Institution Receiving | |
| | Contact In | |
| | Location In | |
| | Begin Date | |
| | End Date | |
| | Return of Object | |
| | Certainty | |
| | Documentation | |
| | Loan Remarks | |
| References | Identifier | What other material might be useful to someone researching this object? |
| | Author | |
| | Title | |
| | Publisher | |
| | Publication | |
| | Publisher Location | |
| | Date | |
| | Page Number | |
| | URL | |
| | Reference Location | |
| | Reference Remarks | |
| Editor | Identifier | Who has made changes to this information, and what was changed? |
| | Editor Name | |
| | Edit Date | |
| | Editor Remarks | |

**Fig. D.8b: Questions interpreted from Blocks of Information on the Primary Catalogue Sheet, and additional Catalogue Sheets.**

instead of the object. We recall that it is possible to define multiple users for the system with different relevant pathways, increasing the variation of information. In comparing this degree of information asked of the cataloguer with that required in the previous

system, it seems that to accurately catalogue an object, one needs extensive expert knowledge: a knowledge that, as evidenced by the previous systems, is not possible.

| Group | Field | Questions |
|---|---|---|
| Identity | Block 1 | What is this object? |
| | Block 10 | What are the most important characteristics of this object? |
| | Tags | What tags are associated with this object? |
| | Component Parts | What are the objects or pieces of objects associated with this number? |
| Characteristics | Block 7 | How is this object made, and what does it look like |
| | Block 8 | What condition is the object in? |
| | Block 9 | What is written on the object? |
| | Block 10 | What are the most important characteristics of this object? |
| | Block 11 | What are the technical characteristics of this object? |
| | Materials | What is the object made of? |
| Specific History | Block 3 | What is the history of Ownership and Museum Acquisition of the object? |
| | Tags | What tags are associated with the object? |
| | Other Owners | Who else has owned this object, and under what conditions? |
| | Loans | Has this object been a part of a loan or exchange? |
| Abstract History | Block 4 | When was this type of object manufactured? |
| | Block 5 | Where and by whom was this object collected? |
| Process | Block 2 | How many objects share this number? |
| | Block 6 | Who is responsible for this catalogue entry and when was it created? |
| | Object Location | Where is the object currently? |
| | Images | What are the physical qualities of the images associated with this object? |
| | Editor | Who has made changes to this information and what was changed? |
| Outside Material | Images | What are the physical qualities of the images associated with this object? |
| | Publications | Where has information about this object been published? |
| | References | What other materials might be useful to someone researching this object? |

**Fig. D.9: Grouping of Questions.**

To rationalize this high expectation for the system, we examine the actual work accomplished. An example catalogue entry (SAN.C1.c.0216; DB ID: 3) shows that the quantity of material actually included is far less than the forms ask for. On the primary form, 16 of the 38 fields are left blank or read 'Unknown.' The cataloguer is expected to record the information he or she can interpret from the physical object and associated documentation. Given that this material is a remnant of previous systems, the maximum quantity of information obtainable does not reach the amount required by the system. The remaining information may be obtained through research, though the proportion of incomplete fields in the database suggests that comprehensive research is not being conducted for each object. Variation in the work done suggests that the extensiveness of fields is an effort both to allow each cataloguer to explore his or her specific focus and to direct attention to elements that this focus may cause him or her to overlook. The author

is asking the cataloguers to interpret their particular object, and is forcing ownership of the interpretation. We assume that the author's goal is not focused on a static interpretation of the object, but rather allows for a degree of interpretive variability.

The documentation also suggests that the focus of the author is away from the 'object-in-hand' cataloguing process. We may intuit that the author is invested in sharing some of the goals of the previous system, defined as a consolidation of knowledge regarding the object, the application of a synthetic structure to the collection, and the identification of particular objects. As the attributes that relate most strongly to these goals have been retained in the current manifestation, we interpret the goals as relevant, though not the ultimate focus. Knowledge about the collection is still consolidated (the documentation claims that the cataloguer should be thorough). The 'Type' and 'Subtype' system is retained, but the role of this field as one of many fields diminishes its importance. It is only one of six search criteria for the general public in the database. Similarly, we note that objects retain their identification, but if this were the only goal for the collection, then cataloguing an object should not require eleven forms.

To interpret the primary goal of the system, we draw attention to several points. First, the focus of the documentation is on maintaining a standard format. Second, the cataloguer is often asked to consider the logic of the database user or to describe the object as if it were absent. These points, and the mirrored structure of the forms and database, suggest that the goal is the presentation of the objects to an audience separate from the physical collection. All catalogue work is undertaken as though the entry will stand alone. Though data exists to direct the researcher to the location of the object, the consolidation of information aims at making it unnecessary to actually view the object.

Associated with this focus are two elements that permeate the system: the notions of temporality, and information malleability. Beyond 'Condition Remarks,' we note that this system is particularly interested in recording the 'current' state of the object as opposed to past states the object has occupied. The images present one of many states, and in a sense record it as soon as possible before this current state becomes conjecture.

We also note information flexibility in the system. The degree to which one describes an object varies by cataloguer, but it is worth stating that once catalogued, any person involved has the ability to make changes to the entry and list themselves as editors. Cataloguers often express doubt in their entries, and are encouraged to record conflict and logic, so that uncertainty may be expressed and changes made. The system is not being presented as 'ultimately correct' in any sense. Further, the database allows viewer comments to provide outside expert information when available.

**The System In Context**

The context of the current OCEC system is easier to explore than the previous systems due to its contemporary nature. As author, my knowledge of intentions is much more detailed than any information I may be able to interpret about the previous systems. This noted, I can best succeed in examining the context of the system by revealing the circumstances that led to revision of the system and the resulting current form.

Linda Grimm, advisor to the project and Professor of the Museum Anthropology course responsible for earlier efforts to catalogue objects describes two goals for this second incarnation: "conservation and salvage," while she defines the goal of the earlier incarnation as "inventory." This shift in emphasis explains the manner in which the

earlier system morphed into the later. The gradual reevaluation of purpose led to a system change before the objects were completely catalogued: as a result, it was necessary to hold on to the object identification methods put into place in 2002.

Inspiration for the shift was the result of the growing number of museum digitization projects with increased accessibility for research (Krakker 1999, Gorman 2003). Once the benefits of undertaking such a project became evident, the necessity of altering the system for the process did as well. Grimm stated of the change: "this solves a lot of problems- [we can build] enormous access because its digital and it keeps our hands off it... we can preserve the collection: we can wrap it up, put it away, and leave it alone." The digitization necessitated changes: photography increased in importance; and the system had change to incorporate this element. Second, exploration into other systems (such as the one at the ROM) revealed the possibilities of knowledge about our objects. With a desire not to exclude information that a future researcher might value, the number of fields included was drastically increased.

To implement this digitization, we were forced to move beyond the FMP platform previously used. Though a malleable program, it would be necessary to create a front-end for the database for web-accessibility. With this work already a custom endeavor, it became evident that with a fully custom database, we could include all information about the objects deemed necessary by the cataloguers. With the assistance of Albert Borroni (Oberlin College Center for Technologically Enhanced Teaching), a practical format was created for movement within the database. The cataloguing process was thus adjusted to match the structure of the database for maximum functionality of the system.

**The Role of the Object**

While it would be difficult to claim that any of the authors conceived their work as entirely separate from the object it was designed to catalogue, we may note different degrees of object-system separation through the collection's history at Oberlin College.

During the OCM phase, the object was first accessioned into the collection and then theoretically catalogued into categories based upon the 'natural' order of the world. Reaching any individual object by moving through the system is a difficult if not impossible task. The identification of each object was not a necessity; it was more beneficial to identify what composed the collection based on shared object histories such as who collected the material. It was more important for the museum to keep track of groups of objects than the individual object within the group. The Accession Book shows the primacy of this method, relying heavily on general descriptions that are listed with more specific historical information (donor or location). In this sense, the object itself is, while the basis of the system, not very important in its individual form.

The Accession Book descriptions in essence name an object form, and we imagine that the identification of an object 'name' or 'function' was of more importance than is revealed here. While we see the detail we would expect in the Catalogue, the lack of information regarding ethnographic materials leaves the application of this detail to the material fairly ambiguous. This oversight is not surprising given Victorian anthropological thought regarding the self-explanatory object, but it does imply that the system is intended only to support the immediately visible object. The paperwork needn't record *what* the object is, the researcher will inherently know what he or she is viewing.

The object within the OCM's system functioned as an indexical sign, referencing

the culture that created it (Knappett 2002). As the catalogue system mirrored the order of the world, the objects placement within the system mirrored its placement in the world. With the presentation of the collection under this system, the creators of the OCM were able to represent the world as a microcosm, and each object became a symbol for the culture or type whose space it occupied in the structure. The object, then, was inherently separate from the system, but also used representatively of the system's structure.

Elise Porter's 1973 system, though similar to the OCM's in providing a hierarchical structure for object groupings, offers a slightly more dominant role for the object. Porter tagged each object with a code that represents the object's place within the structure. Unlike the OCM system, the work done here allows the viewer to relate the object to the system, creating a stronger link between the cataloguing work and the object catalogued. We note that the object no longer 'speaks for itself' but now references the organizing principles through which it may be interpreted. The inclusion of 'Type' further suggests that the interpretation of the object is not as 'given' as it was earlier.

We also note that the hierarchical structure Porter has created for the objects is not a microcosmic world-order diagram. Quoting only specific collectors, areas and object types, she creates an ordered universe, but often an incomplete one. While similar to that of the OCM, her exclusion of locations irrelevant to the collection indicates a much stronger focus on the actual objects and composition of the collection.

Given this increased object centrality, we note that it no longer acts symbolically within a worldwide representational scheme. Tudhope, Taylor, and Beynon-Davies note:

> We tend to think of classification systems as given or deriving naturally from the world... however, [studies]... show... the conventional nature of all classifications and sees them as socially and culturally located... taxonomies often involve a hierarchical ordering of schema terms and carry with them implicit views of what is important (Tudhope, Taylor and Beynon-Davies 1995:331).

Porter's hierarchy focuses on the historical temporality of the collection: the prominence of the collector suggests interest in representing the objects as possessing one of a series of possible histories, resulting in the same end. Though the objects have taken different paths to reach Oberlin, they are now conglomerated into a coherent collection. Porter works backwards to recreate these 'Donor' to 'Area' paths. Each object is symbolic, not of an atemporal world order, but of semi-unique historical courses which share an apex.

The OCEC system sees increased object-centrality. With the introduction of unique object-identification and separate documentation for each object, we interpret that the system has become entirely dependent upon the object, though offering many levels of separation. Data moves from close association with the object in tag form to a series of paper documents and finally to a computerized database. This distant state, however, is invaluable in interpreting the ultimate role of the object in the system. Once in the database, the objects lose their permanent placement within a structure. The Unique Number does not work here to establish a static location within the system, as did Porter's codes, but to acknowledge multiple criteria by which the objects can be organized.

Though the authors of this version of the OCEC system expressed their goal as 'inventory,' we see that the system more importantly allows for the reorganization of material and the presentation of multiple conditional inventories. One can sort the collection by a number of criteria without having to revisit every object. The authors of this system recognized that the multiple contexts in which the object could be placed might affect its meaning or interpretation. As there was cause to view the collection as an entity differently through different organizations, there was also an understanding that the object must exhibit multiple 'identifying' attributes to be a part of this process. The

object, for the OCEC authors, possessed a plurality of roles within the system.

The current phase of the system continues this principle of multiplicity, though the results of this application are rather different. While the earlier work focused on a multiplicity of roles for the object in system organization and structure, this version of the system focuses on multiple interpretations of the object within the framework of the multiple identifying characteristics. The objects can still be sorted, but now it is acknowledged that a piece may not clearly fit into any of the categories. Rather, the cataloguer sorts the objects according to personal experience and interpretation. The role of the object thus reaches its maximum fluidity, within the most detailed of the systems.

With the current system, the author begins to shift focus back away from the object. It would seem that increasing the object information would amass more attention, yet here this is not the case. Primarily, we note that the system is a conservation effort: the catalogue entries are intended to possess a degree of specificity so that they may replace actual object handling for the researcher. In this sense, the catalogue entry is intended to stand for the object, thus diminishing its importance after the catalogue process. While we must acknowledge that the object was the source of the entry, the entry now possesses the ability to exist completely distinct from the object.

The role of the object is information facilitator. The system provides a format in which to collect interpretations, and asks questions intended to promote research. The collection of these entries into a web-accessible database relates the history and meaning of a collection at Oberlin College to the world which otherwise might not have been exposed to this history. It is through the object that information and research are made possible, both physically near the collection as well as over considerable distances.

In examining the changing role of the object within the Oberlin collection's organizational systems we note that while these roles are altered with each system, they are not progressing towards to an optimum object-role, but rather take a winding and perhaps cyclical course. It becomes clear that the manifestation of contemporary views regarding the object is the organizational system. The work of these authors is in no way separate from their theoretical worldviews, but instead these differences are evident within their work on the same collection.

**Intersystem Relationships**

We also note the dependence of each system on the one before it. The nature of organizational systems is to create a bottleneck of information: that which the creator views as important is included, what is unimportant is excluded. The 'important' documentation is kept with the system or imbedded in its structure, and thus is carried through time with the collection. The material viewed as unimportant is subject to loss.

As a result of these choices, the creation of a system determines what will be known about a collection in the future. With the implementations of subsequent systems, the author is forced to rely on the information assimilated into the previous system, to research in attempt to recreate the material previously determined 'unimportant' or to create new information for inclusion within the system. The history of systems organizing the Oberlin College collection demonstrates all three of these strategies.

While the material received by the OCM staff with the acquisition of objects may have been considerably filtered and bottlenecked by the collectors and subsequent owners of the objects, the filtering of this information into the fields listed in the Accession Book

fixed the quantity of information available for the history of the collection. Had the materials been fully reorganized into the Catalogue, and the Accession Book destroyed in 1949 when Professor Walker declared it "a duplication" of material, we would be left only with object groups within a superimposed structure. Whether this structure be 'geographical' or 'functional,' all material related to the other organization would be lost.

The reliance of Elise Porter on the previous system was almost entire, and is supported by an interview with the author. When questioned regarding the source of the information used, Porter replied that the first three categories, 'Area,' 'Subarea,' and 'Donor' were taken directly from OCM-era tags. In most cases, 'Type of Article' was also obtained in this manner, though on occasion this material was extrapolated from similar objects based on appearance. The exception was personal expertise: Porter claimed that she might have felt confident in assigning an Asian origin to some objects in the collection. The information included in her system is almost entirely the result of choices made by the OCM staff, the exception involved personal knowledge.

In the first manifestation of the OCEC system, the cataloguers did not rely on previous systems to the same degree. Of the fields used to compose the 'Unique Number,' only 'Collector' was retained. The 'Type' and 'Subtype' system was 'invented' for use here, as were the identifiers. While qualities such as 'Material' and 'Condition' were directly observable from the object, the act of recording this data is 'creating new information.' Though the system relies heavily on this form of information acquisition, it is also possible that information was achieved through research. It is certain that at this time the Accession Book existed in the OC Archives as a useable document. It is considerably less certain that this document was known in 1973 (Porter claims that the

document looked vaguely familiar, but she could not recall whether or not it was consulted during her work). It is also noteworthy that many of the zoological specimens included in the collection were identified during this time period, and though evidence does not exist to confirm outside research, it is highly likely that non-collection materials were consulted to retrieve this information. The inclusion of these research materials in the form of library materials is certain during the Intermediate stage of the system.

With the graduation into the current phase of the system, the catalogue process relies more heavily on 'created' information by asking the cataloguer to describe the object in multiple ways in alignment with the conservational goals of the system. While this form of information becomes dominant, we note that researched information is increased as well due to the expansion of the catalogue entry. Information conveyed through the previous systems' bottlenecks is maintained to the greatest extent possible, while this material is ideally stripped of the structural prominence it previously held.

We note that the variation in information included in each system functions in a non-linear method, balancing between information bottlenecking and information creation. Since Porter's simplification of structure to include a minimal amount of information, data included in subsequent systems has been increasing. One should not expect this information increase to continue at the current rate, however, as more certainty is applied to our knowledge of these materials, the multiplicity of ways in which an object must be described will decrease.

**Application and Review of Current Work**

This analysis of the catalogue systems applied to the collection at Oberlin College has shown that no system is devoid of the theoretical impulses of its creator. Though each author assumed that he or she was not designing an influenced structure, but rather organizing materials into a logical framework, these systems today seem considerably flawed. It no longer is assumed that each object should represent a static position in a diagrammed world as it was by the OCM staff, nor does it seem given that each object contains a single historical path which may be represented by a hierarchal structure as Porter conveyed in 1973. The statement made by the early OCEC system that each object may be represented in multiple ways is still accepted today, though it currently seems illogical to recognize this potential for reorganization without acknowledging that the material necessary for this process is interpretable and often contradictory.

By accepting this alteration of 'logic' and acceptability through time, we also acknowledge the inherent necessity to discard the current system at some point in the future. Our work is invested in our current beliefs regarding the collection. As author, I believe that the recreation of my mindset will be vital for future interpreters. Thus, the inclusion of statements of doubt and authorship are extensive within the system. I also recognize various different levels and foci of expertise involved in the cataloguing process, and have intended the system to accommodate each cataloguer in providing the information he or she interprets most clearly from the objects in the collection. The thought which has led to the conception of this system is grounded in current beliefs regarding reflexivity and ownership of knowledge, beliefs which future workers may view as inherently flawed and imbedded in the thought-systems of the turn of the century.

With an acceptance of the grounding of one's work in its time, the system creator must consider how to incorporate this knowledge into his or her work. With an understanding that what is recorded is subject to bottlenecking and solidification to a degree unintended by the cataloguers, one must ultimately work towards making the system as transparent as possible. Kaplan notes that while "the purely reflexive model is clearly not an option... we must settle for an imperfect but more self-aware and accountable practice" (Kaplan 2002:219). Cook and Schwartz are more detailed in suggesting that the recordkeeper "should explain in writing why choices were made as they were, using what criteria, based on what concepts of value or significance, employing what methodologies, and reflecting what personal values" (Cook and Schwartz 2002:183). It is necessary to provide documentation as extensive as possible, and to record not just information about the object, but also the source of this information, to what extent it is created by the cataloguer during this process and to what extent it is based on external sources. Methods for achieving this transparency can be observed outside of the museum context. Hodder claims:

> Introducing a methodology... which foregrounds interpretation... has involved dealing with four issues. The first is the need to be critical of assumptions and taken-for-granteds... to be *reflexive*... The second is the need to be *relational* or *contextual*... The third issue involves being *interactive* in the sense of providing information that can be questioned and approached from different angles. The fourth involves being *multivocal*, plural, open or transparent so that a diversity of people can participate in the discourse (Hodder 1997:694).

An application of these goals will produce the most effective use of the current system.

This being said, the current manifestation of the OCEC system seems surprisingly effective in conveying its flexibility, yet several alterations will increase its effectiveness further. While the system is designed for reflexivity, its structure will hold little value unless the cataloguers embrace this attribute. If the mindset of those involved does not recognize the variability within the system, then the system will fail its goals, the

questions will become irrelevant, and the information included in the entries will become a repetition of the material glossed from the previous systems. The system is entirely dependent upon a group understanding of the underlying concepts that created it. The importance of this mindset further enforces the necessity of extensive documentation.

The documentation for this system, while more extensive than what has survived from the previous systems, is still lacking. At the current stage the documentation regarding the methods and explanation of the Photo Log, Photo Notebook and general photography methods is virtually nonexistent. As photographer, I can claim that these documents have been intended but have not yet manifested. Similarly, the documentation was sufficient at the time of the system's conception in 2004, but since then changes have been integrated into the system that have not satisfactorily been recorded in the documentation. In order for the system to accurately reflect itself and to be interpretable for future users, it is imperative that these changes be made to the documentation.

**General Applications**

The implications of this study that are currently relevant for work with the OCEC are equally relevant for the greater museum community. Hooper-Greenhill asks:

> If new taxonomies mean new ways of ordering and documenting collections, then do the existing ways in which collections are organised mean that taxonomies are in fact socially constructed rather than 'true' or 'rational'?... Do the existing systems of classification enable some ways of knowing, but prevent others?... Are the exclusions, inclusions, and priorities that determine whether objects become part of collections, also creating systems of knowledge?" (Hooper-Greenhill 1992:5).

It must become accepted that the systems we use to catalogue and organize collections are not without a degree of agency over the collections they manipulate, and that no system, no matter how self-explanatory it may seem is possessed of a logic that will pervade the lifespan of the collection. Our systems will inherently become more difficult

to interpret as our theoretical backgrounds change. Museum staff must acknowledge their own roles within their work and their own effect upon the way an object seen, not only by internal museum staff but also by the general public and interested researchers who must use these systems as a gateway to the collections. Systems force a window through which the collections must be viewed, and it is vital that the community involved not only recognizes this, but also accepts ownership of it in order to convey this concept to uninvolved publics and the future users of the collection.

As is the case with the Oberlin collection, documentation becomes a necessity. Understanding that in many situations it is not possible to completely reorganize materials into new systems, those working within the system must still accept the results of their work, and understand that, unless specified as such, interpretations presented in catalogue entries and records are likely to later be taken as fact. This given, it is the responsibility of museum staff to analyze the implications of their work. With an accurate understanding of these implications, cataloguers and documenters may fully utilize their systems to their maximum potential.

In addition, researchers within the museum world must realize that past systems and changes to current systems are vital discourses telling of the history of the collection and of those individuals involved in the collection. An effort must be made to preserve this information, and to incorporate it into documentation systems.

The museum world today is emerging from a discourse of permanent meaning and unchangeable histories to accept widespread reflexivity. Pearce notes

> It is written in the passionately-held conviction that in museums, as in everything else, theory and practice are indistinguishable: every time we take a museum decision, we are carrying out a philosophical act which arises from a cultural context and has cultural implications, and the more we understand about this, the better for all concerned" (Pearce 1992:11).

We now acknowledge that the histories we present are our own creations, and that ownership of the information embodied in museums is in essence a relationship of the power of the presenter over the exhibited cultures, subjects or peoples. We cannot accept this axiom and claim that the inner organizational functions of a museum are without contest and not subject to the same deconstructive analysis that is being conducted of exhibits and curation. At the same time, we must not condemn previous work as uninformed and impractical, but rather look to the elements that seem most 'illogical' or 'unnecessary' to us in order to understand the meanings within our collections. Hooper-Greenhill concludes, "those things which appear to us now to be most irrational may, through careful open-ended analysis, reveal the identity of the contemporary structures of knowledge" (Hooper-Greenhill 1992:10). With this in mind, museums today control many educational resources beyond the collections. With an understanding of these possibilities, these organizational systems themselves become valuable tools for understanding the collections.

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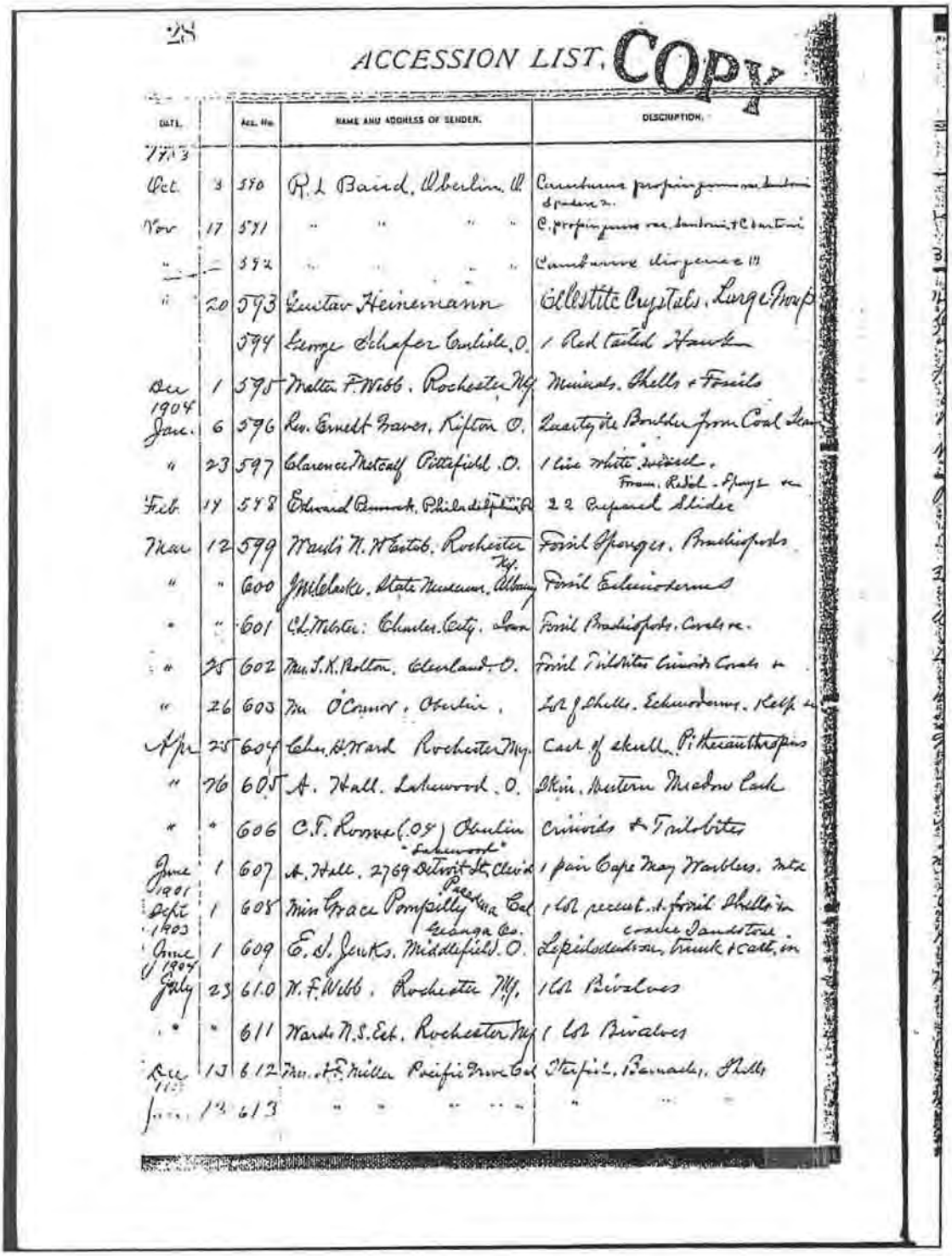
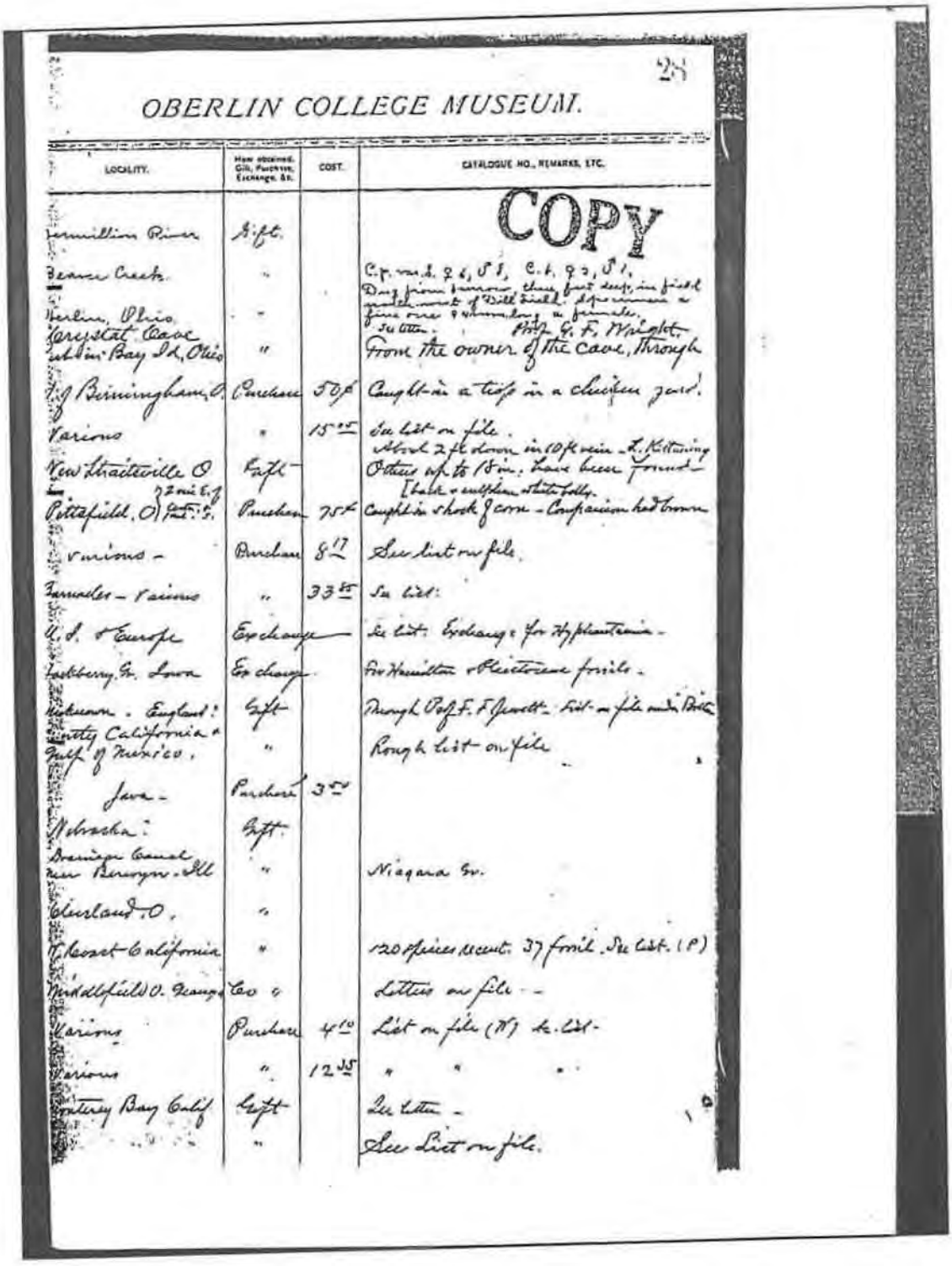


25

ACCESSION LIST. COPY

| DATE. | | Acc. No. | NAME AND ADDRESS OF SENDER. | DESCRIPTION. |
|---|---|---|---|---|
| 1903 | | | | |
| Oct. | 3 | 590 | R. L. Baird, Oberlin, O. | Cambarus propinquus and Cambarus diogenes |
| Nov. | 17 | 591 | " " " " | C. propinquus and Cambarus diogenes ♀ |
| " | — | 592 | " " " " | Cambarus diogenes ♀ |
| " | 20 | 593 | Gustav Heinemann | Celestite Crystals. Large Group |
| | | 594 | George Schafer, Carlisle, O. | 1 Red tailed Hawk |
| Dec. 1904 | 1 | 595 | Mattie P. Webb, Rochester, Ny. | Minerals, Shells & Fossils |
| Jan. | 6 | 596 | Rev. Ernest Graves, Kipton, O. | Quarter of a Bushel from Coal Seam |
| " | 23 | 597 | Clarence Metcalf, Pittsfield, O. | 1 Live White Weasel. |
| Feb. | 14 | 598 | Edward Bennett, Philadelphia, Pa. | From Rebel - Sponge &c<br>22 Prepared Slides |
| Mar. | 12 | 599 | Maud N. Webb, Rochester, Ny. | Fossil Sponges, Brachiopods |
| " | " | 600 | J. Miller, State Museum, Albany | Fossil Echinoderms |
| " | " | 601 | C. L. Webster, Charles City, Iowa | Fossil Brachiopods, Corals &c. |
| " | 25 | 602 | Mrs. J. K. Bolton, Cleveland, O. | Fossil Trilobites Crinoids Corals &c |
| " | 26 | 603 | Mr. O'Connor, Oberlin, | Lot of Shells, Echinoderms, Kelp &c |
| Apr. | 25 | 604 | Chas. H. Ward, Rochester, Ny. | Cast of skull, Pithecanthropus |
| " | 26 | 605 | A. Hall, Lakewood, O. | Skin, Western Meadow Lark |
| " | " | 606 | C. F. Rowse (.04) Oberlin (Lakewood) | Crinoids & Trilobites |
| June 1901 | 1 | 607 | A. Hall, 2769 Detroit St. Cleveland | 1 pair Cape May Warblers, Mtd |
| Sept. 1903 | 1 | 608 | Miss Grace Pomfilly, Pearl Rd. Cleveland | 1 lot percent. of fossil Shells in |
| June 1907 | 1 | 609 | E. S. Jenks, Middlefield, O. (Geauga Co.) | Lepidodendron, trunk & cast, in (cinder Sandstone) |
| July | 23 | 610 | W. F. Webb, Rochester, Ny. | 1 lot Bivalves |
| " | " | 611 | Ward N. S. Est. Rochester, Ny. | 1 lot Bivalves |
| Dec. 1[illegible] | 13 | 612 | Mr. H. E. Miller, Pacific Grove, Cal. | Starfish, Barnacles, Shells |
| Jan. | 13 | 613 | " " " " | " " |

A-1a: Sample Accession Book Page: left face (OC Archives: RG 9/12: Box 3).

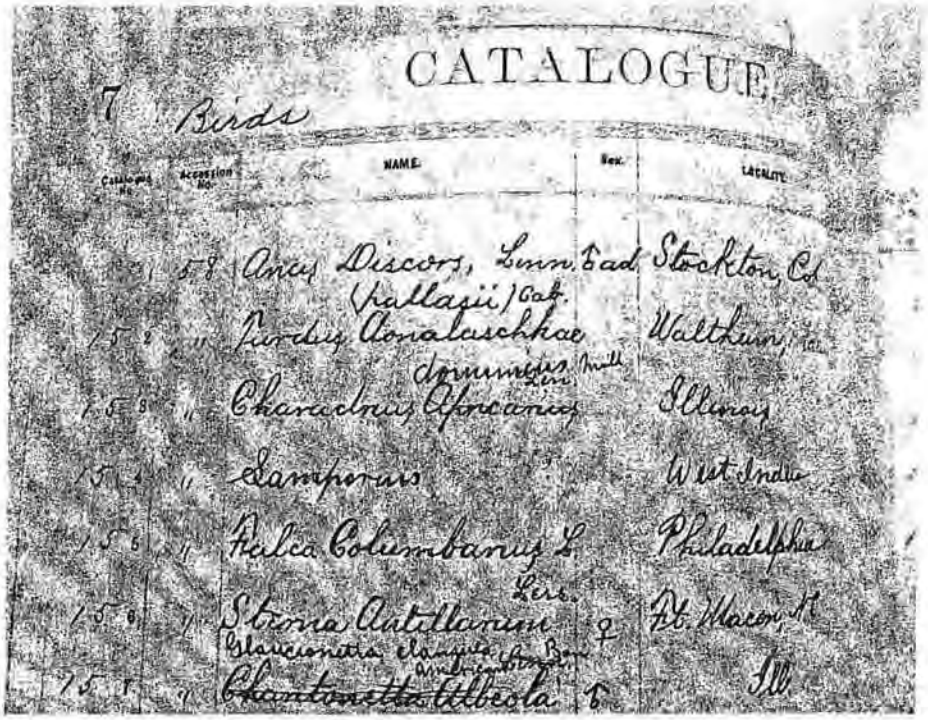


28

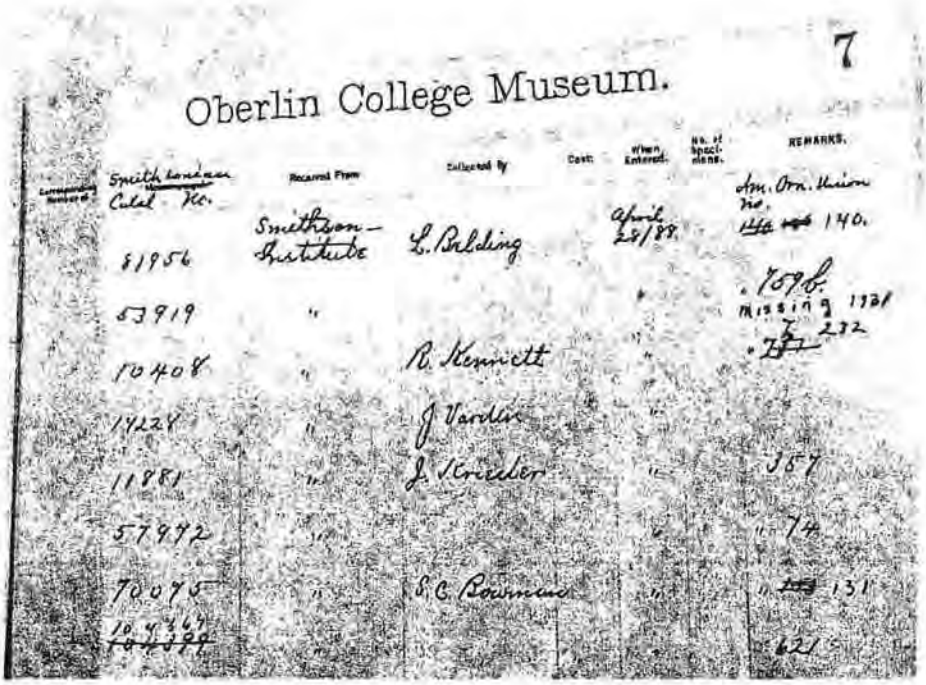
# OBERLIN COLLEGE MUSEUM.

| LOCALITY. | How obtained. Gift, Purchase, Exchange, &c. | COST. | CATALOGUE NO., REMARKS, ETC. |
|---|---|---|---|
| | | | COPY |
| Vermillion River | Gift. | | |
| Beaver Creek. | " | | C.p. no. 2, 6, 51, C.t. 92, 51, Dug from between these first deep, in field north west of Bill Field. Specimen a fine one & abundant in gravels. See Letter. Prof. G. F. Wright. |
| Berlin, Ohio | " | | |
| Keystat Cave Put in Bay Id, Ohio | " | | From the owner of the cave, through |
| J. J. Birmingham, O. | Purchase | 50¢ | Caught in a trap in a chicken yard. |
| Various | " | 15.00 | See list on file. |
| New Straitsville O | Gift | | Skull 2 ft down in 10 ft vein - L. Kittanning |
| 12 mi E. of | | | Others up to 8 in. have been found - |
| Pittsfield, O. Put. Co. | Purchase | 75¢ | [bats & catfish & state folly. Caught in shock of corn - Companion had known |
| various - | Purchase | 8.17 | See list on file. |
| Jamaica - various | " | 33.55 | See list. |
| U. S. & Europe | Exchange | | See list. Exchange for Hyplanteania - |
| Ashbury, St. Louis | Exchange | | For Hamilton & Devonian fossils. |
| Unknown. England. | Gift | | Through Prof. F. Jewett - list on file with Brit. |
| County California & Gulf of Mexico. | " | | Rough list on file |
| Java - | Purchase | 3.00 | |
| Nebraska: | Gift. | | |
| Drainage Canal near Berwyn. Ill | " | | Niagara Gr. |
| Cleveland O. | " | | |
| Pt. Lobos - California | " | | 120 species accept. 37 fossil. See List. (P) |
| Middlefield O. Geauga Co | " | | Letters on file - |
| Various | Purchase | 4.00 | List on file (N) See List. |
| Various | " | 12.35 | " " " |
| Monterey Bay Calif | Gift | | See Letter - |
| | " | | See List on file. |

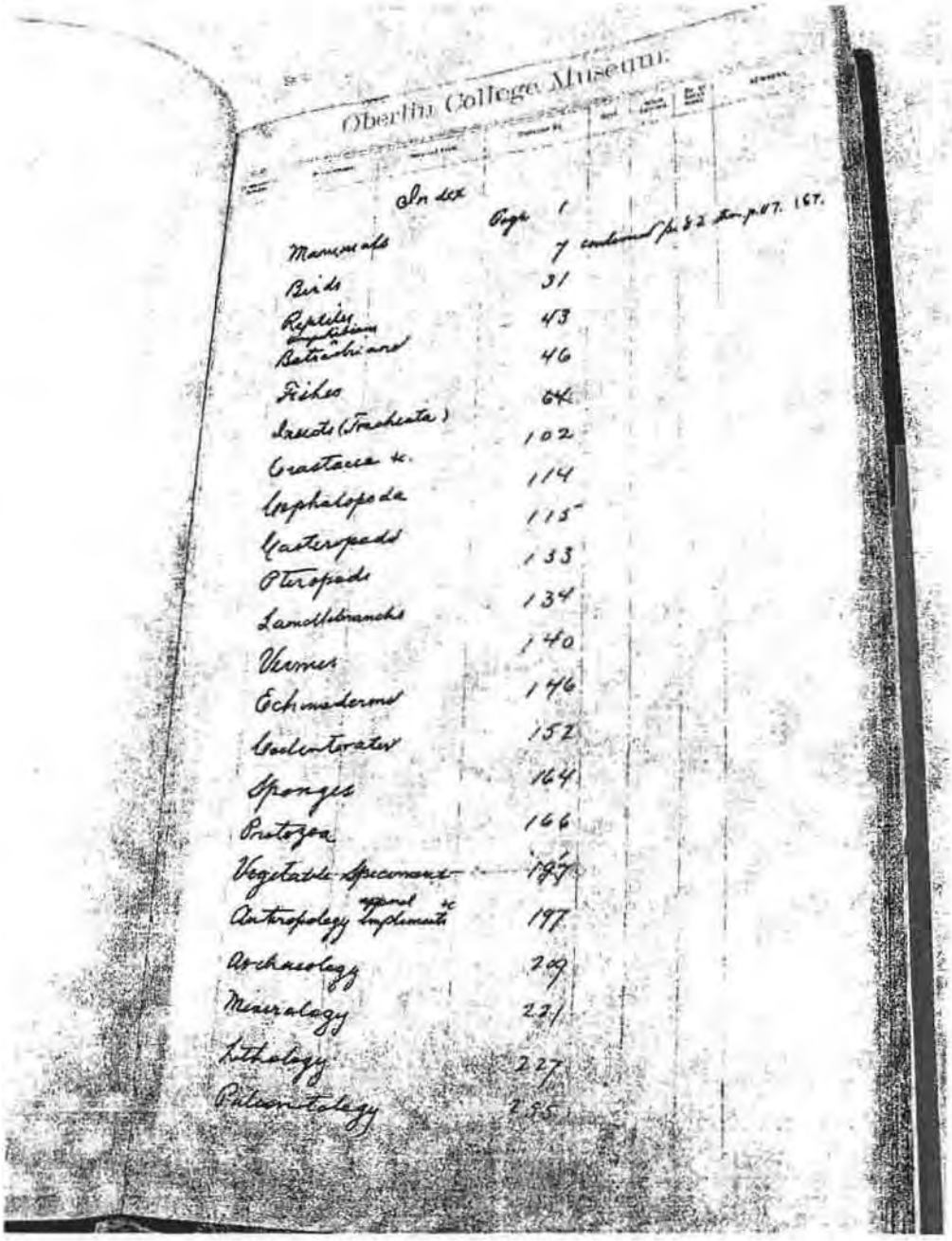
A-1b: Sample Accession Book Page: right face (OC Archives: RG 9/12: Box 3).




A-2a: Sample Catalogue Page: top left face (OC Archives: RG 9/12: Box 1).



A-2b: Sample Catalogue Page: top right face (OC Archives: RG 9/12: Box 1).




A-3: Catalogue Index Page (OC Archives: RG 9/12: Box 1).

## Appendix B

Elise Porter

June-July 1973

Key to Labelling System

Example:

| Area | Subarea | Donor | Type of Article |
|---|---|---|---|
| I | 1 | A | 01 |

Each article is labelled with as much of this information available. There are symbols for "unknown" in all categories except subarea, which is left out if not known.

| Area | | Subarea | | Donor | |
|---|---|---|---|---|---|
| I | S.E Africa | 1 | Zulu | A | E.H. Richards |
| | | 2 | Tonga | B | Edith Riggs Gillet |
| | | | | Z | Unknown |
| II | S. Africa | 1 | Zulu | A | Rev.Josiah Tylor |
| | | | | B | Rev. D. Rood |
| III | W. Africa | | | A | George Thompson |
| | | | | B | W.A. Stover |
| IV | S.W. Africa | | | A | W.H. Sanders |
| VI | African Unknown | | | A | Dr. Tefft |
| VII | Pacific Islands | 1 | Micronesia | A | Alice Little |
| | | 2 | Kuasia | B | Logan |
| | | 3 | Marshall Isds. | C | Jesse Hoppin |
| | | 4 | Gilbert Isds. | D | Dr.Taylor |
| | | 5 | Panape | E | Dr. D. Allen |
| | | 6 | Caroline Isds. | | |
| | | 7 | Hawaii | | |
| | | 8 | Philippine Isds. | | |
| VIII | E. Asia | 1 | Japan | A | Louise Pond |
| | | 2 | China | B | Dr H. T. Whitney |
| | | 3 | Siam (Thailand) | C | Dr. Wallace Taylor |
| | | 4 | Ceylon | D | D.A.Bunker |
| | | 5 | Korea | E | Arthur Smith |
| | | 6 | India | F | Dr. Bradley |
| | | | | G | Rev. Hornington |
| IX | New Zealand | | | A | L. C. Warner |

B-1a: Elise Porter's "Key to Labelling System" page 1.

Key Continued EWP 1973

| | | | | | |
|---|---|---|---|---|---|
| X | N.America | 1 | Eskimo | A | Smithsonian Institution |
| | | 2 | Plains | B | Dr. Allen (Spaulding) |
| | | 3 | Southwest | C | Wm Clark |
| | | 4 | South | D | L.B. Sperry |
| | | 5 | Zuni | E | Burt B Crane |
| XXX | Unknown and Miscellaneous | | | | |
| | | 1 | Turkish | A | Mrs Hills |
| | | 2 | Assyrian | B | A.A. Dalmage |
| | | 3 | Russian | | |
| | | 4 | Mexican | | |

Type of Article

| | |
|---|---|
| 01 | Spear or part of a spear |
| 02 | Arrow or part of an arrow |
| 03 | Quiver or pouch |
| 04 | Bow or part of bow |
| 05 | Staff or walking stick |
| 06 | Ceremonial stick |
| 07 | Throw stick or Knobkerry--battle club |
| 08 | Whip |
| 09 | Broom |
| 10 | Stick or rod of some sort |
| 11 | Knife or knife sheath |
| 12 | Paddle |
| 13 | Tools of various sorts |
| 14 | Incense |
| 15 | Rope or cord |
| 16 | Ladle or spoon |
| 17 | Basketwork |
| 18 | Bowl or cup--wooden |
| 19 | Gourd or coconut dipper or bottle |
| 20 | Animal remains (skull, horns,etc.) |
| 21 | Stone |
| 22 | Shield |
| 23 | Plant remains (Leaves, fruit.) |
| 24 | Pillow |
| 25 | Spurs, stirrups, bridle,etc. |
| 26 | Belt |
| 27 | Garment |
| 28 | Axe or tomahawk |
| 29 | Pottery |
| 30 | Inkstand |
| 31 | Model of some kind--of a house or boat |
| 32 | Cloth |
| 33 | Snuff box |
| 34 | Ornament |
| 35 | Mirror or slate |
| 36 | Musical instrument |
| 37 | Game |
| 38 | Plaster cast |
| 39 | Statuette |
| 40 | Bone Intab |

B-1b: Elise Porter's "Key to Labelling System" page 2.

cabinet copy

this can be used as reference for an inventoried [illegible]

Inventory Cabinet #1 EWP 1973

| | | | | |
|---|---|---|---|---|
| I | Z | 01 | 1 | Spear point |
| I | Z | 02 | 1 | Arrow |
| X | Z | 03 | 1 | Leather pouch |
| I | Z | 05 | 1 | Staff in the shape of a spear |
| I | B | 09 | 2 | Zulu brooms |
| I | Z | 09 | 3 | " " |
| VI | Z | 10 | 1 | Pestle |
| X | Z | 10 | 1 | Peace pipe |
| XXX | Z | 10 | 1 | Carved wooden stick |
| VIII | F | 11 | 1 | Preist's razor |
| XXX | Z | 11 | 1 | Blade for cleaving knife |
| XXX | Z | 13 | 1 | Copper hoe |
| II | A | 13 | 1 | Pick for basket work |
| XXX | Z | 13 | 1 | Nail? |
| I | Z | 15 | 1 | Leather thongs |
| I | Z | 15 | 1 | Rope |
| XXX | Z | 15 | 1 | Hemp |
| IV | A | 17 | 1 | Grass for mats |
| I | Z | 17 | 1 | Jug rack |
| XXX | Z | 17 | 1 | Woven rod or wand |
| I | Z | 18 | 10 | Wooden bowls |
| VI | Z | 19 | 4 | Gourd rattles |
| XXX | Z | 19 | 1 | Nut bells or rattle |
| I | B | 19 | 1 | Whistle |
| I | Z | 19 | 1 | Whistle |
| I | Z | 19 | 4 | Rattles |
| I | Z | 19 | 3 | Gourd pots |
| VI | Z | 20 | 8 | Horns & pieces of horn |
| I | A | 20 | 4 | " " " |
| XXX | Z | 20 | 1 | Carved horn with chain |
| VI | Z | 20 | 20 | Antelope & other horns |
| VI | Z | 20 | 5 | Animal skulls |
| VI | Z | 20 | 1 | Tin box with 19 small bones |
| VI | Z | 20 | 1 | Bone |
| IV | A | 20 | 1 | Horn, antelope |
| I | A | 20 | 2 | Glue |
| XXX | Z | 20 | 1 | Red ochre |
| II | A | 23 | 2 | Stem from which bark for bark blankets is taken |
| VI | Z | 26 | 1 | Bark belt |
| I | Z | 26 | 1 | Hide belt |
| I | Z | 28 | 3 | Battle axes |
| I | A | 28 | 1 | " " |
| X | E | 28 | 1 | Ax from Spanish fortifications |
| I | A | 29 | 1 | Small dish |
| I | Z | 29 | 22 | Pots |
| VIII | Z | 24 | 1 | Roof tile |
| I | Z | 33 | 11 | Snuff boxes |
| I | A | 33 | 5 | " " |
| I | Z | 34 | 4 | Horn ornaments (warrior) |
| I | A | 34 | 1 | Feather ornament |
| VI | Z | 34 | 1 | " " |

B-2a: Sample Cabinet Inventory.

Cabinet copy Inventory Box # 1 EWP 197

| Spears | number |
|---|---|
| I Z 01 | 25 |
| VI Z 01 | 08 |
| I A 01 | 03 |

Probably all are East African, and from the Richards collection, as thereis no reference of spears from any other collection. Some are broken or falling apart. Some are only spearheads. Document #15 biggest reference.

| Arrows and Quivers | | Group |
|---|---|---|
| I Z 02 | 27 } to # 5 | 1 |
| VI Z 02 | 17 } to # 5 | 2 |
| I A 02 | 02 | |
| VI Z 03 | 02 | |

All seem to be African, although document #15 shows not all are from Rev. Richards. Some are marked Zulu (document #8). Groups represent arrows tied in a bundle or in a quiver. Not every arrow in a group is tagged.

| Staffs and Throw sticks | |
|---|---|
| I Z 05 | 1 |
| I Z 07 | 3 |
| I A 07 | 2 |
| VI Z 05 | 2 |
| I A 05 | 1 |

Staffs are used as walking sticks. Throw sticks are used in war as clubs.* Also called a knobkerrie. Not all in Richard's collection, but there are some from Tyler also. See documents 15 & 8

| Ceremonial Sticks | |
|---|---|
| I Z 06 | 11 |
| VI Z 06 | 01 |

Only reference in document #8 137-145. No idea which collection.

| Bows | |
|---|---|
| I Z 04 | 04 |
| I A 04 | 1 |

Not all in Richards Collection. References in document 15 and 8

| Rawhide (Hippopotomus) whips | |
|---|---|
| V A 08 | 1 |
| V Z 08 | 8 |

No reference. Only one tag to indicate nature of articles.

B-2b: Sample Box Inventory.

Cabinet copy — Inventory in Case in Rm322 — EHP 1973

| | | | | |
|---|---|---|---|---|
| VII | Z | 10 | 2 | Shark's tooth sceptre |
| III$_3$ | B | 13 | 1 | Hoe blade from two-handled hoe |
| VIII$^3$ | F | 17 | 11 | Laqured bowls used by priests in Siam |
| XXX$_1$ | Z | 17 | 1 | Rattle |
| X$^1$ | A | 18 | 1 | Eskimo bowl |
| XXX | Z | 19 | 1 | Gourd |
| XXX$_1$ | Z | 20 | 1 | Box of cowrie shells |
| XXX$^1$ | A | 21 | 1 | Turkish handmill |
| VI | Z | 29 | 1 | Clay pot |
| XXX$_1$ | Z | 29 | 1 | Tile |
| VIII$^1$ | C | 32 | 1 | Japanese gold cloth |
| X | Z | 32 | 1 | Blanket given by Red Cloud to Gen. Cox in the winter of 1869-70. Navajo. |
| XXX | Z | 34 | 1 | Shell necklace |
| XXX | Z | 39 | 3 | Wooden carvings (faces) |
| VI | Z | ? | 1 | Woven, with metal beads |

Cabinet #1
I Z 34 1 Removed for Display

Cab # 5 Removed
I Z 07 1 for Displ
I A 28 11

Box # 1
I Z 07 1 Removed fc
I Z 01 11 display

B-2c: Additional Inventories and Lists: Top: "Inventory in Case in Rm322," Bottom: Display Inventories.

HAFT, SEWING . . . . . LEATHER, HORN, SHELLWORKING T&E. . 83
HAIRBRUSH. . . . . TOILET ARTICLE . . . . . 39
HAIRNET. . . . . CLOTHING -- HEADWEAR . . . . . 27
rt CAUL
HAIRPIECE. . . . . ADORNMENT. . . . . 24
rt WIG
HAIRPIN. . . . . TOILET ARTICLE . . . . . 39
rt DART, HAIR
HALBERD. . . . . ARMAMENT -- EDGED. . . . . 126
HALF-FIGURE. . . . . HOUSEHOLD ACCESSORY. . . . . 17
HALL, TOWN . . . . . BUILDING . . . . . 2
HALLSTAND. . . . . FURNITURE. . . . . 13
rt COAT-TREE
Hall-tree . . . . . FURNITURE
use COAT-TREE
HALOMETER. . . . . CHEMICAL T&E . . . . . 139
HALTER . . . . . ANIMAL HUSBANDRY T&E . . . . . 53
HALTER . . . . . CLOTHING -- OUTERWEAR. . . . . 30
HALTER . . . . . LTE -- ACCESSORY . . . . . 194
HAM, TAILOR'S. . . . . TEXTILEWORKING T&E . . . . . 106
HAME . . . . . LTE -- ACCESSORY . . . . . 194
HAME, COVERED. . . . . LTE -- ACCESSORY . . . . . 194
HAME, PLATED . . . . . LTE -- ACCESSORY . . . . . 194
HAMMER . . . . . METALWORKING T&E . . . . . 90
HAMMER . . . . . WOODWORKING T&E. . . . . 115
HAMMER . . . . . SPORTS EQUIPMENT . . . . . 221
HAMMER . . . . . MULTIPLE USE ARTIFACT. . . . . 228
Hammer, Air . . . . . MINING & MINERAL HARVESTING T&E
use DRILL, PERCUSSIVE
HAMMER, AX . . . . . MASONRY & STONEWORKING T&E . . . . 87
HAMMER, BACKING. . . . . PRINTING T&E . . . . . 178
HAMMER, BALL-PEEN. . . . . METALWORKING T&E . . . . . 90
HAMMER, BLAST. . . . . METALWORKING T&E . . . . . 90
Hammer, Board . . . . . METALWORKING T&E
use HAMMER, DROP
Hammer, Bush. . . . . MASONRY & STONEWORKING T&E
use BUSHHAMMER
Hammer, Chipping. . . . . METALWORKING T&E

B-3a: Chenhall's *Nomenclature*: Alphabetic Index (Blackaby and Greeno 1995).

FOOD PROCESSING T&E (cont.)

Crown, Dutch ... use HOOK, MEAT
CRUSHER, ICE
CRUSHER, SEED
Cup, Custard ... use RAMEKIN
CUP, MEASURING
CURLER, BUTTER
CUTTER, BISCUIT
CUTTER, BONE
CUTTER, BUTTER
CUTTER, CABBAGE
CUTTER, CIDER CHEESE
CUTTER, COOKIE
Cutter, Curd ... use KNIFE, CURD
CUTTER, DOUGHNUT
Cutter, Green bone ... use CUTTER, BONE
Cutter, Kraut ... use CUTTER, CABBAGE
CUTTER, NOODLE
Cutter, Slaw ... use CUTTER, CABBAGE
CUTTER, SUGAR
DASHER
DIPPER
DISH, BAKING
DISH, CHAFING
DISH, SOUFFLE
DOWEL
DREDGER
DRYER, FRUIT
Dryer, Milk ... use EVAPORATOR, MILK
DUSTER, BRAN
EGGBEATER ... rt WHIP, CREAM
ELECTRIFIER, FLOUR-BLEACHING
Emulsior, Milk ... use HOMOGENIZER, MILK
EVAPORATOR, MILK
EVAPORATOR, SUGAR
EXTRACTOR, HONEY
EXTRACTOR, JUICE
FEEDER, BLENDING
FEEDER, FLOUR-BLEACHING
FEEDER, ROLL
FILLER, BOTTLE
FIRKIN
FORK
FORK, CURD
FORK, TOASTING
FREEZER
Freezer, Brine ... use FREEZER, ICE-CREAM
Freezer, Direct-expansion ... use FREEZER, ICE-CREAM
FREEZER, ICE-CREAM

B-3b: Chanhall's *Nomenclature*: Hierarchical Index (Blackaby and Greeno 1995).

Appendix C

## GUIDELINES FOR FORMAT OF CATALOG NUMBER

EXAMPLE: RIC.C2.abfi.001

A new number will look like this, and come in four parts. The above number is an example and refers to a fictional arrow.

The first part as in the above example is a three-letter abbreviation of the collector's name and is in all caps. (In the case of an unknown collector they will be coded as XXX.)

In this case the collector is Richards, and we have abbreviated it as RIC.

The second part represents two categories to which the object belongs. These categories are either "Cultural" or "Natural", represented by a "C" or an "N", and are followed by a number. The number describes what kind of object it is, within the C or N subsets.

| Cultural categories | Natural categories |
|---|---|
| 1 – Household/domestic | 1 – Cranial tissues (all) |
| 2 – Weapons | 2 – Post-cranial bone |
| 3 – Agricultural | 3 – Skin/Pelt |
| 4 – Musical instruments | 4 – Claw |
| 5 – Decorative | 5 – Plant/Other organic |
| 6 – Ritual | 6 – Miscellaneous |
| 7 – Miscellaneous | |

In this case, the object is an arrow, it is thus cultural, "C" and "2" since two is the category for weapons.

The third part of the number is a sequence of lower case letters, representing the material of the object. It is based on the same codes used in the database and could be only one letter or include up to five letters. The first letter is the primary material, and thereafter the materials are ordered alphabetically by code-letter.

| Materials | | |
|---|---|---|
| a – wood | g – shell | m – beads |
| b – metal | h – textile/fabric | n – misc. organic (seeds) |
| c – reed/grass | i - feather | o – plaster cast (replica) |
| d – animal skin | j – ceramic | p – glass |
| e – animal bone | k – stone | q – string/twine/thread |
| f – sinew/other organs | l – gourd | r – wood s – paper |

In this case, the object being described is made up primarily of wood, and also has a metal tip, and sinew and feather for the flights, but no other material, so there is no fifth letter. Thus, the arrow is described as "abfi".

The final part of the number is unique in a series from 001-999; each item will be assigned a number in this range.

C-1a: "GUIDELINES FOR FORMAT OF CATALOG NUMBER."

**Guidelines For Writing Descriptions**

**DO:**
Use complete sentences.
Write in paragraph form.
Describe the physical form of the object. and all it's components.
Try to answer the following questions about each object:

"What is it?"
"How is it constructed?"
"Is it decorated, carved, incised, painted, etc?, If so describe the decorations, e.g. parallel lines, zigzag lines, etc."
"Is it worn/used or not?"
"Is it complete?, If not, what appears to be missing?"

Include measurements in centimeters (cm) for standard (relevant) dimensions. For a bowl, diameter, and maybe height, for a spear, length, for a piece of cloth, length and width, etc.

Use question marks if unsure about a particular aspect, such as "Stained (?) dark wood"

Keep in mind the question of relevance, whether the information is or will be useful to a potential reader.

At the end of the description include a direct quote of the contents of any tags present, and distinguish what type of tag (i.e. round tag w/metal rim, or rectangular paper tag [probably original]).

**DON'T:**
Write in bullet form.
Make relative or comparative statements (i.e. "This bowl is larger than the others.")
Avoid aesthetic description or comments, such as referring to the style, or design as simple, linear, open, etc.

0001 - 1000 ∘ HOUSEHOLD / DOMESTIC
1001 - 2000 ∘ WEAPONS + SHIELDS
2001 - 3000 ∘ AGRICULTURAL
3001 - 4000 ∘ MUSICAL INSTRUMENTS
4001 - 5000 ∘ DECORATIVE → 4500 → BEADED
5001 - 6000 ∘ RITUAL 4600 → INUIT
6001 - 7000 ∘ NATURAL HISTORY

C-1b: "Guidelines For Writing Descriptions."

Entered ✓

| | |
|---|---|
| Unique Number | RIC.N1.E.6024 |
| Collector | RIC - Richards |
| Collection Location/Date | Inhambane, S.E. Africa 1880-1908 |
| Object Type | C1. C2. C3. C4. C5. C6. C7. (N1) N2. N3. N4. N5. N6 –(circle one) |
| Primary Material | E- animal bone. |
| Other Material 1 | None |
| Other Material 2 | None |
| Other Material 3 | None |
| Other Material 4 | None |
| Description | Single bush buck horn, light brown. Appears to have been stripped or treated in some way, with a large circular hole drilled in it towards the top. (I say that it looks treated because it lacks the fibrous quality of most of the horns in the collection.) It is about 53 cm long. "AC 6660" is painted on the inside in black. |
| Condition | 1 – poor. (2 – fair.) 3 – good. 4 – very good. 5 – excellent. (circle) |
| Location | 3016-D: A Box 1 |
| Date of Entry | 4-29-2002, amanda.nelson@oberlin.edu |

| | |
|---|---|
| Unique Number | RIC.C5.c.4048 |
| Collector | RIC-Richards |
| Collection Location/Date | Inhambane, S.E. Africa |
| Object Type | C1. C2. C3. C4. (C5) C6. C7. N1. N2. N3. N4. N5. N6 –(circle one) |
| Primary Material | C- Reed/grass |
| Other Material 1 | None |
| Other Material 2 | None |
| Other Material 3 | None |
| Other Material 4 | None |
| Description | This object is comprised of two bags that fit together. One bag is 11cm by 7½cm and the other is 10½ cm by 8½ cm. There is a diagonal pattern using purple, green and natural grass color.<br>A tag reads "AC 6660"<br>Another tag reads "Z 17 EWP 73" |
| Condition | 1 – poor. 2 – fair. 3 – good. 4 – very good. (5 – excellent.) (circle) |
| Location | 3016-D: B(2) |
| Date of Entry | 5/8/2002, rachel.klauber@oberlin.edu |

C-2: Sample Catalogue Worksheet.

| | |
|---|---|
| Unique Number | RIC.C7.a.0088 |
| Collector | RIC - Richards |
| Date of Collection | |
| Location of Collection | Unknown |
| Type | C7 - Miscellaneous (cultural) |
| Primary Material | a - wood |
| Other Material 1 | NONE |
| Other Material 2 | NONE |
| Other Material 3 | NONE |
| Other Material 4 | NONE |
| Description | This is a wooden chip, 7.5cm long, which could be the end of a handle. One section of it has been decorated with a zig zag. |
| Condition | 03 - good |
| Storage Location | |
| Image | |
| Author (email address) | sara.abraham@oberlin.edu |
| Date of Entry | 4/30/2002 |

C-3: Sample Database Printout from Binders.

# Appendix D

**Ethnographic Object Catalogue Sheet**
**Missionary Collection**

| | |
|---|---|
| UniqueNumber: | |
| ObjectName: | |
| AltObjectName: | |
| ObjectType: | |
| ObjectSubtype: | |
| ObjectIDRemarks: | |

| | |
|---|---|
| Quantity: | |

| | |
|---|---|
| ModeOfAcquisition: | |
| DateOfAcquisition: | |
| FieldCollector: | |
| MuseumDonor: | |
| MuseumCollector: | |
| CollectionDate: | |
| CollectionName | Oberlin Missionary Ethnographic Collection |

| | |
|---|---|
| BeginDate: | |
| EndDate: | |
| Period: | |
| DateRemarks: | |

| | |
|---|---|
| Culture: | |
| EthnolInguisticGr: | |
| Continent: | |
| NaturalRegion: | |
| OriginalCountry: | |
| ContempCountry: | |
| City/Village/Site: | |
| CulturalContext: | |

| | |
|---|---|
| Cataloguer: | |
| CatalogueDate: | |
| CatalogueRemarks: | |

Form Filled Out By:

| | |
|---|---|
| Artist: | |
| School/Style: | |
| DesignRemarks: | |
| DecorTechnique: | |
| MethodOfManuf: | |
| Remarks: | |

| | |
|---|---|
| Condition: | |
| ConditionRemarks: | |

| | |
|---|---|
| Inscription: | |

| | |
|---|---|
| Description: | |

**Object Characteristics**

| | |
|---|---|
| Shape: | |
| Color: | |

| | |
|---|---|
| DimensionsUnit: | centimeters |
| Length: | |
| Width: | |
| Height: | |
| Depth: | |
| Diameter: | |
| Circumference: | |
| DimensionsArea: | |
| Area: | |

On:

D-1a: Primary Catalogue Sheet.

| Tags | |
|---|---|
| Identifier | |
| TagType: | |
| UniqueNumber: | |
| AuthorsInitials: | |
| TagDate: | |
| EAPhotoNumber: | |
| EAPhotoDate: | |
| StorageLocation: | |
| ObjectName: | |
| ObjectType: | |
| CatalogueNumber: | |
| IDNumber: | |
| LoaningInst: | |
| Location: | |
| Collector: | |
| AccessionNumber: | |
| Acc/CollDate: | |
| Description: | |

| Object Location | |
|---|---|
| Identifier | |
| StorageLocation: | |
| Date: | |
| LocationRemarks: | |

| Component Parts | |
|---|---|
| Identifier | |
| PartName: | |
| PartQuantity: | |
| PartNumber: | |
| ComponentRemarks: | |

| Other Owners | |
|---|---|
| Identifier | |
| Name: | |
| DatesOwned: | |
| ObjectIdentifier: | |
| ModeOfAcquisition: | |
| ModeOfRelease: | |
| RelationToCollector: | |
| Remarks: | |

D-1b: Sample Entry block from additional 10 forms: Tags, Location, Component Parts, Other Owners.

| Material | |
|---|---|
| Identifier | |
| Material: | |
| MaterialType: | |
| MaterialUse: | |
| TechniqueOfManuf: | |
| MaterialCondition: | |
| Remarks: | |
| | |
| | |
| | |
| | |
| | |

| Images | |
|---|---|
| Identifier | |
| EAPhotoNumber: | |
| ImageName: | |
| ImageFilename: | |
| DatabaseFN: | |
| ImageSize: | |
| FileSize: | |
| Resolution: | |
| ImageUse: | |
| Photographer | Erin Evangeline Allen |
| Publications: | |
| | |
| | |

| Publications | |
|---|---|
| Identifier | |
| Author: | |
| Title: | |
| Publisher: | |
| Publication: | |
| PublisherLocation: | |
| Date: | |
| PageNumber: | |
| AuthorizedBy: | |
| Documentation: | |
| PublicationRemarks: | |
| | |
| | |
| | |
| | |

| Loans | |
|---|---|
| Identifier | |
| InstitutionLoaning: | |
| ContactOut: | |
| LocationOut: | |
| InstitutionReceiving: | |
| ContactIn: | |
| LocationIn: | |
| BeginDate: | |
| EndDate: | |
| ReturnOfObject: | |
| Certainty: | |
| Documentation: | |
| LoanRemarks: | |
| | |
| | |
| | |

D-1b: Sample Entry block from additional 10 forms: Materials, Images, Publications, Loans.

| References | |
|---|---|
| Identifier | |
| Author: | |
| Title: | |
| Publication: | |
| Publisher: | |
| PublisherLocation: | |
| Date: | |
| PageNumber: | |
| URL: | |
| ReferenceLocation: | |
| | |
| | |
| | |
| ReferenceRemarks: | |
| | |
| | |
| | |

| Editor | |
|---|---|
| Identifier | |
| EditorName: | |
| EditDate: | |
| EditorRemarks: | |
| | |
| | |
| | |
| | |

D-1b: Sample Entry block from additional 10 forms: References, Editor.

D-2: Documentation of Current system prepared by Erin Allen in 2004. Please see following 54 pages with individual format and structure:

**Cataloguing Ethnographic Objects**

**Table of Contents**

## Cataloguing Ethnographic Objects

### Introduction

These handouts are designed to provide a detailed guide to cataloguing the Ethnographic materials in the Oberlin College Missionary Ethnographic Collection. Any questions regarding this system can be addressed to me at erin.allen@oberlin.edu.

After selecting an object to catalogue, you will need to obtain the relevant worksheets. Every object will require the basic catalogue sheet, labeled Ethnographic Object Catalogue Sheet: Missionary Collection. Each object will require a varying number of other worksheets, depending on the qualities of the object. After practice cataloguing, defining needed worksheets will be considerably easier. At first, it may prove useful to read through this handout in its entirety before selecting the relevant worksheets.

Something to keep in mind when cataloguing: everything will not fit into catagories smoothly. Sometimes decisions will be difficult, at other times you will simply have conflicting information. It is accepted that this will happen. When this does happen, it is your role to decide in whichever way you feel appropriate. The important part is recording (spaces are available in Remarks fields) what conflicting information there is, what is difficult about a definition, what information is available to you and the logic you used in making your decision. Our goal is always to make our system decodable and understandable by others; they may not have all the information we do, and thus we do not want any hastily made classifications based on questionable documents to skew interpretations of the collection. If you doubt your choice, make it available for others to choose as well.

At the bottom of each worksheet is "Form filled out by:" and "On:". Please record either your name or email address and date on every form that you include in the packet. You should sign forms that you are the first to fill out, but not forms which you are editing. You should also not sign forms added to the packet but left blank (Images, for example). These are included on this form as well to identify your packet.

Before beginning the cataloguing process, I would like to stress format. The proper format for each field will be explained in depth on the Format Handout, but maintaining it is important for consistency and accuracy, as well as for the proper functioning of the database. Any acceptable abbreviations will be noted in the appropriate section.

**Form Filled Out By:** **On:**

## Cataloguing Ethnographic Objects:

## Ethnographic Object Catalogue Sheet: Missionary Collection

This sheet is necessary for every object catalogued. Below find a description of each field on the worksheet, and of problems which may occur in properly filling out the forms:

---

### UniqueNumber:

| | |
|---|---|
| Basic Description: | This number is specific to the object and is assigned by the Cataloguer. It identifies the object and relates the tagged object to the database entry. |

The Unique Number will take the following form: XXX.X#.xxx.####. If the object you are working with has previously been catalogued in the FileMakerPro database, then it will already have a number in this format assigned to it on a tag. If this is the case you should keep this number and copy it into the UniqueNumber field on the worksheet. If you do not see a number in this format on an associated tag, then you will need to assign the object a Unique Number. It may be helpful to assign this number after cataloguing the object, as the information needed for the number is a compilation of abbreviations taken from other fields. You may find instead, that it is easier to find the information for assigning the Unique Number before begining the cataloging process. In either case, assigning this number is the most essential part of the cataloguing process, as it is the only was to soundly identify the object and associate it with its catalogue entry.

Once again the format of the Unique Number: XXX.X#.xxx.####.

| | | |
|---|---|---|
| 1 | XXX. | This series of three uppercase letters is the abbreviation for the last name of the Field Collector. XXX will be used for an unknown field collector. See list of collectors below. |
| 2 | X#. | This section of the number consists of an uppercase C or N and a number 1-7. This refers to the objects Subtype. Find below a list of Subtypes. |
| 3 | xxx. | This series of lowercase letters refer to the materials present in the object. Each material is assigned to a letter, see list below. This section of the Unique Number is of an undefined length. It may include as many letters as there are materials present, with the primary material being the first letter. |
| 4 | #### | This four number series is the most important section of the number. These numbers are assigned in order as the objects are classified, and will accompany all material related to the specific object. |

A note: In the past these numbers have not been assigned in a chronological order due to the use of a different cataloguing system. Currently, the numbers available are not based on object type, so I suggest that to avoid assigning the same number to multiple objects each class involved in cataloguing try to work in a chronological fashion. I also suggest keeping an organized running list of numbers used to avoid serious complications later on.

Lists

A note on using lists: The lists currently available (drop downs in the database) have been compiled from my personal experience working with the collection. They are, as a result, far from comprehensive. Check the lists everytime you assign a value to a list field. If the choice you desire is not available and there is not another relevant choice, attatch a note to your packet describing the list value you need added to the database. The packet should then go to an 'Edit' folder or directly to the person currently in charge of maintaining the database.

At this point in the database development, if a cataloguer tries to type an entry into the database and finds halfway through that the list value they need is not available and another is not relevant, the entry will have to be completed with incorrect information. The Unique Number will then be 'used up' (the database will not allow you to enter a new entry with that number, so you can't do it over). The incorrect entry also cannot be deleted. With this in mind, please check list values before computer work.

| Field Collector | Object Subtype | Materials |
|---|---|---|
| APP-Applegate, J. | C1-Household/Domestic | a-Wood |
| BAR-Barnes | C2-Weapons | b-Metal |
| CLA-Clark, W. | C3-Agricultural | c-Reed/Grass |
| DAL-Dall, W.H. | C4-Musical Instruments | d-Animal Skin |
| DAW-Dawson, W.L. | C5-Decorative | e-Animal Bone |
| GIL-Gillette, E. | C6-Ritual | f-Sinew/Other Organs |
| LIT-Little, A. | C7-Miscellaneous | g-Shell |
| LOG-Logan, R.W. | N1-Cranial Tissues (all) | h-Textile/Fabric |
| LOR-Loroy, A.E. | N2-Post-Cranial Bone | i-Feather |
| MCK-McKay, C.L. | N3-Skin/Pelt | j-Ceramic |
| NEL-Nelson, E.W. | N4-Claw | k-Stone |
| PON-Pond, L. | N5-Plant/Other Organic | l-Gourd |
| RAY-Ray, P.H. | N6-Miscellaneous | m-Beads |
| RIC-Richards, E.H. | | n-Miscel. Organic (Seeds) |
| SAN-Sanders, W.H. | | o-Plaster Cast (Replica) |
| SHE-Sherry, L.B. | | p-Glass |
| STN-Stoney, G.M. | | q-String/Twine/Thread |
| STO-Stover, W.A. | | r-Ivory |
| STU-Sturges, A.A. | | s-Paper |
| TAY-Taylor, W.T. | | x-Unknown |
| THM-Thompson, W.L. | | |
| THO-Thompson, G. | | |
| TUR-Turner, L.M. | | |
| TYL-Tyler, J. | | |
| XXX-Unknown | | |

Some uncatalogued objects are already tagged with a Unique Number. If this is the case, then the object was catalogued in the previos databse. Please keep this number, unless it conflicts directly with another object. If changes need to be made to the first parts of the number, feel free to do so. Once the Unique Number is assigned, it should be copied onto a white Catalogue Tag. On the same side of the tag, write your initials and today's date. This should be in pencil. Copy the Unique Number into the UniqueNumber field on your form: for this please use ink.

The last four digits of your Unique Number is now your object Identifier. It should be copied into the Identifier field on every form you fill out for the object. The purpose of the Identifier is to associate all additional sheets with the Catalogue Sheet: if the sheets were to become separated, or ripped with time, we want to be able to identify which primary sheet they modify, Similarly, the Catalogue Tag links all Metadata with the actual object.

**Object Name:**

| | |
|---|---|
| Basic Description: | This is a broad one or two word title for the object. Names are selected from a list and can either broadly define the type of object or more generally define the objects use and cultural role. |

It is necessary to identify the object so that researchers using the database may search for particular objects.

Object Name is a drop-down list in the database with options both general and specific. If your object does not fit into these catagories, go through the procedures to modify a list. If it fits, but not ideally, please utilize the Alternate Name field as well.

| ObjectName: | | | | | |
|---|---|---|---|---|---|
| Adze | Bracelet | Hair Ornament | Lipplug | Ring | Tongs |
| Adze Blade | Broom | Hammer | Mat | Rope | Tool |
| Aerophone | Cane | Hammock | Model | Sandal | Toy |
| Anklet | Case | Hamper | Mortar | Sculpture | Tray |
| Anvil | Charm | Handle | Mug | Shackle | Tweezers |
| Armor | Circlet | Hanger | Musical Instr. | Sheath | Unknown Object |
| Arrow | Claw | Headdress | Necklace | Shield | Vessel |
| Arrowhead | Clothing | Headrest | OrganicMat. | Skull | Wallet |
| Arrow Shaft | Club | Hide | Ornament | Sledgehammer | Whip |
| Axe | Comb | Historic Photo | Pestle | Slit Gong | Whisk |
| Axe Blade | Container | Hook | Pin | Snuffbox | Wire |
| Axe Handle | Cup | Hoe | Pipe | Spear | Xylophone |
| Bag | Currency | Horn | Plow | Spear Point | Zither |
| Basket | Dipper | InorganicMat. | Pot | Spear Shaft | |
| Beadwork | Document | Jar | Pouch | Spoon | |
| Bell | Drum | Jewelery | Pounder | Staff | |
| Bellow | Drumstick | Jug | Powder Horn | Stem | |
| Belt | Earplug | Knife | Punch | Strainer/Sieve/Skimmer | |
| Blade | Feather | Knobkerry | Purse | Sword | |
| Blanket | Fishbag | Ladle | Quill | Tablet | |
| Bow | Flute | Leather | Quip | Teeth | |
| Bowl | Furniture | Lid | Quiver | Textile | |
| Box | Gourd | | Rattle | Thumb Piano | |

**AltObjectName:**

| | |
|---|---|
| Basic Description: | Similar to Object Name, Alternate Object Name allows the cataloguer to define the object. This field can take the form of a more specific name for an object that fits only in a more general category for Object Name, or it can provide a second conjecture for an unidentified object. This area can also be used to provide a second name for an object in a language more specific to its cultural role. |

This field is not necessary but often proves useful. Find below some examples of Name and AltName Pairs:

| | Name: | AltName: |
|---|---|---|
| 1 | Furniture | Stool |
| 2 | Wallet | Card Case |
| 3 | Textile | Blanket? Hammock? |
| 4 | Hammock | Tipoia |

**Object Type:**

| | |
|---|---|
| Basic Description: | Object Type is a broad grouping of objects into two catagories; cultural and natural. Cultural objects have been manipulated for human use, natural objects have been collected as examples of their existance. |

This field divides the collection into 'Natural History' and 'Ethnography' sections. You may find that writing out 'Cultural' or 'Natural' is a bit excessive: the field is a drop-down in the database, and on the form feel free to use the abbreviations: 'C' for Cultural and 'N' for Natural.

**Object Subtype:**

| | |
|---|---|
| Basic Description: | This field breaks the Object Type catagories down even further to group objects based on their similar or dissimilar functions in the Cultural catagories, and by the type of natural product in the Natural catagories. |

Subtype is chosen from a list: Feel free to use the abbreviations which precede each list value.

| Subtype | |
|---|---|
| C1-Household/Domestic | N1-Cranial Tissues (all) |
| C2-Weapons | N2-Post-Cranial Bone |
| C3-Agricultural | N3-Skin/Pelt |
| C4-Musical Instruments | N4-Claw |
| C5-Decorative | N5-Plant/Other Organic |
| C6-Ritual | N6-Miscellaneous |
| C7-Miscellaneous | |

You may encounter some difficulties assigning objects to Subtype catagories. As we would like not to change this list, you will have to use your judgement in object assignments. Some of the more difficult situations are listed below as well as suggestions for rezolving similar problems:

| | |
|---|---|
| 1 | Problems may arise when the catagories are not extensive enough: A problem may occur with the Subtype C2-Weapons, due to an unclear definition of 'weapon.' For example: Is Armor to be considered a weapon? Are hunting implements weapons? Fish hooks? Personal judgements on the issues have determined that Armor is a weapon because is shares so many war associations with other weapons. It is possible that the armor is ceremonial, but its form and initial use are most likely defensive. Hunting implements are considered weapons only if their form is indistinguishable from other weapons. A spear which could be used for hunting or war will be a weapon. So will an arrow. A bear trap would not. Similar to the bear trap, fishing implements are considered C1-Household/Domestic because they likely support household life and contain a wide variey of non-weapon tools. |
| 2 | Problems may arise when the catagories are not exclusive enough: A problem with the Subtype C5: Decorative is that objects which fit into this category may fit into others, as well. Is a beaded piece of clothing Decorative? Is an ornamented weapon decorative? A sculpture? In my previous judgements, I have determined beadwork to be Decorative unless it is definable as a particular object. So a beaded necklace or beaded headband would be Household/Domestic while 'beadwork' would be Decorative. Similarly, if any decorative object can be identified as something specific, it should be catagorized as that primarily. Thus an ornamental weapon is still a Weapon. A sculpture, on the other hand, would be Decorative unless it has another role, either ceremonial, musical, etc. |
| 3 | Problems may arise when the catagories are indeterminate: A problem with the Subtype C6-Ritual is that is is almost impossible to determine without documentation or research that an object accurately fits in this category. This difficulty is heightened by the fact that anything can be considered ritual in a ritual context, even objects which are seemingly easily catagorized as Natural. Thus, withough research, attribution of ritual objects is largely based on conjecture of the cataloguer, similarity to researched objects, and innability to classify objects by other means. |

A rule to remember when dealing with such catagorization problems: Always consider how the researcher using the database would logically think. Using a previous example, if I was searching for an arrow in a database by subtype, I would look in C2-Weapons, not C5-Decorative; the decorative elements of the work will probably not be known to the researcher at this point. Would I look in C5-Decorative for such a wide range of objects?

**ObjectIDRemarks:**

| | |
|---|---|
| Basic Description: | This field allows the cataloguer to expound on the identification of the object. Here one may see statements of questionable identification as well as explanations regarding the choice of Object Name, Alternate Name, Type and Subtype. |

For Example one might take this field as an opportunity to explain that the object was found in a box with a loose tag; the same can be said for all objects in the box. The cataloguer might also state that an object was identified as an arrow when it may in actuality be a carved stick for another purpose- in this case a note may also be made that a different identification of the object may change the Subtype from C2-Weapons to a different Subtype.

**Quantity:**

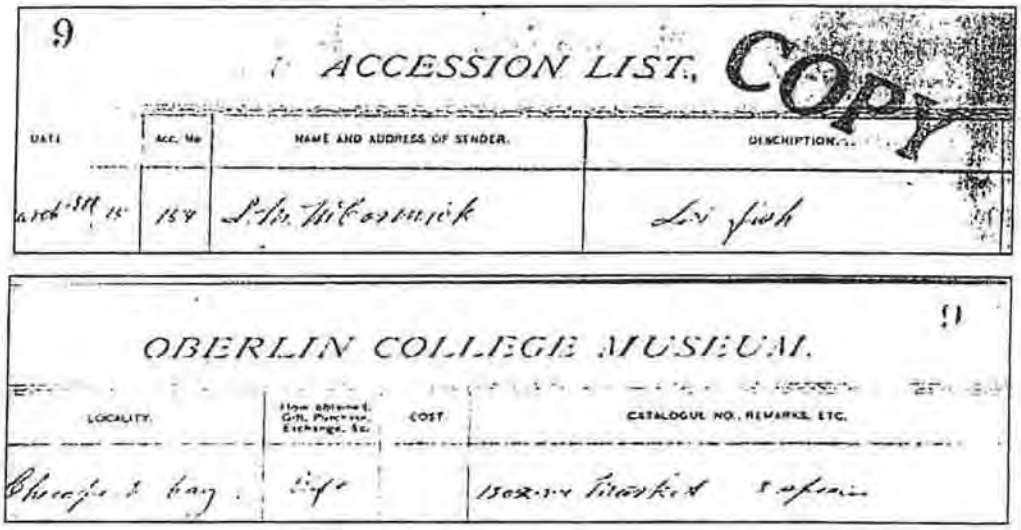
| | |
|---|---|
| Basic Description: | This number refers to the quantity of objects or component parts catalogued under this Unique Number. Any entry with a number over one should have related Component Parts entries. This includes objects initially in separate pieces as well as objects currently in separate pieces due to condition. |

The default value for this field is thus "1."

**Mode of Acquisition:**

| | |
|---|---|
| Basic Description: | Mode of Acquisition describes how the object initially became a part of the collection, or more specifically how it was accessioned by the Oberlin College Museum. |

Very rarely will this information be available to you from the object tags; it is most often found in the Oberlin College Museum Accession Book. In order to use the Accession Book, you will need the objects Accession Number (from tags, often marked A.### or Ac.###). You might be able to determine the information you need with a combination of Accession Date and Museum Donor, though this is considerably more difficult as the Accession Book is organized by Accession Number and is not necessarily in a chronological order. A sample Accession Book entry is as follows:



9

ACCESSION LIST. COPY

| DATE | Acc. No | NAME AND ADDRESS OF SENDER. | DISCHRIPTION. |
|---|---|---|---|
| March 11 | 154 | L. D. McCormick | Live fish |

51

OBERLIN COLLEGE MUSEUM.

| LOCALITY. | How obtained, Gift, Purchase, Exchange, &c. | COST. | CATALOGUE NO., REMARKS, ETC. |
|---|---|---|---|
| Chicago & bay. | Gift | | [illegible] |

You will note the information you need for Mode of Acquisition is listed as "How obtained, Gift, Purchase, Exchange &c." This column will sometimes list 'gift' in which case Mode of Acquisition is Donation_Gift. If the book lists a price then Mode is Purchase and if the book is blank then Mode is Unknown.

The primary problems with this field are cases where the Accession Book lists 'Gift' but also includes a price; for our purposes this counts as a Purchase.

The Mode of Acquisition drop-down list is as follows:

| ModeOfAcquisition: | Explanation of Options: |
|---|---|
| Purchase | If money was exchanged in the process of obtaining the object, it is a purchase whether the funds cover only shipping or more. |
| Loan | If the object was lent to the OCM it may not have been returned. If this is the case, the Museum acquired the object through loan. |
| Donation/Gift | If the object is given freely to the Museum without the donor receiving anything in exchange then the transaction was a donation. |
| Conditional Donation | If a donation occurs but only with the understanding of an additional requirement being met then it is conditional. (Ex. Donation of collection in exchange for a building being named after my spouse...) |
| Inheritance | If an object is willed to the institution it is Inheritance. This is rare in this situation, but more common in other fields which utilize the same list. |
| Other Acquisition | This field should incorporate any form of Acquisition which I have neglected to anticipate. Use it temporarily, go through the procedures to modify the list, and move this object packet to an Edit Folder. |
| Unknown Acquisition | If the Mode of Acquisition is Unknown, select this option. |
| Field Collector | Field Collector should not be selected here. It will be utilized by another field with the same list. |
| MuseumCollector | Museum Collector should not be selected here. It will be utilized by another field with the same list. |
| Museum Donor | Museum Donor should not be selected here. It will be utilized by another field with the same list. |

Feel free to only copy one word of a two word phrase onto the form, as long as it can not be interpreted as any of the other options. For example: 'Gift' for Donation/Gift.

**DateOfAcquisition:**

| Basic Description: | This field records the date that the object was Accessioned into the collection. |
|---|---|

This material is also to be found in the Oberlin College Museum Accession Book, though sometimes it is listed on tags as well. If this is the case, record the date if you are certain it is he date of Acquisition and not of collection. For this reason, it is better to rely on the Accession Book though I will point out that there will be inconsistencies with the book as well.

Record what information you have. A full date is always best, but if all you can find is a year or month, record them just the same.

Keep in mind that the dates in the Accession Book do not necessarily run in order.

**FieldCollector:**

| Basic Description: | Field Collector refers to the initial collector of the object. This is the person who removed the object from its cultural context and redefined it as ethnographic material, specimen, souvenir, trophy, etc. |
|---|---|

This field is from a list of the collectors we know to have in our collection.

| FieldCollector: | | |
|---|---|---|
| APP-Applegate, J. | MCK-McKay, C.L. | STO-Stover, W.A. |
| BAR-Barnes | NEL-Nelson, E.W. | STU-Sturges, A.A. |
| CLA-Clark, W. | PON-Pond, L. | TAY-Taylor, W.T. |
| DAL-Dall, W.H. | RAY-Ray, P.H. | THM-Thompson, W.L. |
| DAW-Dawson, W.L. | RIC-Richards, E.H. | THO-Thompson, G. |
| GIL-Gillette, E. | SAN-Sanders, W.H. | TUR-Turner, L.M. |
| LIT-Little, A. | SHE-Sherry, L.B. | TYL-Tyler, J. |
| LOG-Logan, R.W. | STN-Stoney, G.M. | XXX-Unknown |
| LOR-Lorov, A.E. | | |

You may use only the three letter abbreviation on the forms if you wish, though it is easier (in my personal opinion) to write out at least the last name so that in glancing at the form you may be reminded of the collector. The abbreviations may serve the same purpose, but I find them more difficult to memorize.

There may be some difficulties determining whether or not a name actually refers to a Field Collector. A brief statement on this order will be made after the Museum Donor and Museum Collector fields are examined.

| | |
|---|---|
| Basic Description: | The Museum Donor is the person who donates the object to Oberlin College. This field names the last inidividual to own the material before it becomes a part of the collection. |

Unlike Field Collector, this field is not a drop-down list and should be written out in the form in which it is received. For example: "Mrs. E.H. Richards."

**MuseumCollector:**

| | |
|---|---|
| Basic Description: | The Museum Collector is the individual working on the Museum side of the Accession transaction. This is often the person responsible for accessioning donated materials, or selecting materials from larger collections to purchase. |

Similarly, this field should be in the form received if relevant. If obtained in multiple forms through research, the format of this name should be similar to Field Collector without the three letter abbreviation. For example: Lastname, I.N.

A Note on Names:
To determine which names belong in which fields, use the rules below.

| | |
|---|---|
| 1 | Name listed on tags and in Accession Book: We assume in this case that the single name listed refers both the the Field Collector and the Museum Donor. |
| 2 | Name listed in Accession Book only: this name will then be listed as the Field Collector and Museum Donor. We cannot necessarily assume that the person ws the original collector of the material, but if we are not given another name then by listing this person as the Field Collector we can associate the object with the person for researchers searching the database. This can always be changed later if more research determines an additional collector. |
| 3 | Name listed on Tag only: This name is considered the Field Collector unless otherwise proven wrong. There will be no Museum Donor listed unless an Accession is associated with the object. |
| 4 | No names listed: Unknown for Field Collector, and the other fields can be left blank. On the form Field Collector may be left blank as well, as long as Unknown is selected in the database. |
| 5 | Multiple names listed: If the relationship between the names is given, use it to determine their proper placement. For example: "collector through donor" is a common form used. If no relationship is given and you cannot determine the Field Collector, use an OtherOwners sheet to record the problem, listing each person equally. You may also note the problem in CatalogueRemarks. |
| 6 | Institution listed as Name in Accession Book: If this is the case and a different name is listed on the tags, then the tag name is Field Collector and the Institution is Museum Donor. If no additional name is listed then the Institution is Donor and Collector is Unknown. |

These rules are not extensive, there will still be judgements to make. Feel free to decide in a way contrary to the rules if it is more appropriate to your situation: explain any choices made in the OtherOwners section or in CatalogueRemarks.

To determine Museum Collector, you will almost always need research.

**CollectionDate:**

| | |
|---|---|
| Basic Description: | This field refers not to the collection as the Oberlin College Missionary Ethnographic Collection, but rather to the date of the collection of materials from the field. These dates are thus specific to the Field Collector and encompass the number of years during which the specific object could have been collected. |

This requires researching the biography of each Field Collector. Thus far, we know the collection dates for RIC-Richards, E.H. to be 1880-1908.

Leave field blank if unknown.

**CollectionName:**

| | |
|---|---|
| Basic Description: | The collection name refers to the Collection in its current form: the Oberlin College Missionary Ethnographic Collection. |

It is autofilled, but left as a field incase this database structure grows to incorporate multiple collections.

**Begin Date:**

| Basic Descripton: | This field refers to object's manufacture. Based on style, use, cultural context, etc. this date should reflect the earliest point in history when the object in this form was manufactured. |
|---|---|

This field requires research into the particular type of object catalogued.

**EndDate:**

| Basic Description: | Similar to Begin Date, End Date should reflect the point in time after which this object is not commonly being produced, or the point at which its form as evolved significantly. Together these two fields should place the object in a general period of production. |
|---|---|

This field requires research into the particular type of object catalogued.

**Period:**

| Basic Description: | Period referrs to any definable period to which the object can be attributed. This can be an artistic period, a political period, a historical period, etc. |
|---|---|

This field requires research into the particular type of object catalogued.

**DateRemarks:**

| Basic Description: | At this occasion the cataloguer can extrapolate on choices made in defining the previous dates. This field can serve as an opportunity to explain any indiscrepancies or difficulties in dates, and to convey the cataloguers reasoning in dating the object. |
|---|---|

For the previous fields, we currently have none of this information yet the fields are included in hopes that someone will undertake the research necessary to complete a good catalogue entry.

**Culture:**

| Basic Description: | This field defines the Culture in which the object was manufactured. |
|---|---|

This information is often listed on the accopanying tags, though it may also be obtained through research. Similarities between the form of objects, however is not sufficient information to extrapolate Culture.

| Culture: | |
|---|---|
| Eskimo | Zulu |
| Ovimbundu | Other |
| Tonga | Unknown |

This list is currently far from extensive, so with selection of the 'other' option, one should go through the process of modifying the list.

**EthnolinguisticGr:**

| Basic Description: | This field defines the Ethnolinguistic Group in which the object was manufactured. |
|---|---|

This will require some research for the most part. We currently know that objects from the Tonga culture fall into the Ethnolinguistic Group : Southern Bantu: Tonga/Tsonga. This list is currently far from extensive, so with selection of the 'other' option, one should go through the process of modifying the list.

| EthnolinguisticGr. | |
|---|---|
| So. Bantu: Tonga/Tsonga | So. Bantu: Venda |
| So. Bantu: Nguni | Other Ethnolinguisti Group |
| So. Bantu: Sotho | Unknown Ethnolinguistic Group |

**Continent:**

| Basic Description: | As a very general location, Continent defines the source continent for the object. |
|---|---|

| Continent: | |
|---|---|
| Africa | North America |
| Asia | South America |
| Australia | Unknown Continent |
| Europe | |

**NaturalRegion:**

| Basic Description: | Natural Region defines location to a more specific degree than Continent. The Natural Regions refer to specific areas of the globe. |
|---|---|

| NaturalRegion: | |
|---|---|
| Africa, Central | Asia, East |
| Africa, North | North American Plains |
| Africa, S or SE | Pacific |
| Africa, S or SW | Pacific Northwest |
| Alaska | Other |
| Arctic | Unknown |

**OriginalCountry:**

| Basic Description: | Original Country refers to the country or colony as defined at the point in time when the object was collected. |
|---|---|

| OriginalCountry: | |
|---|---|
| Angola | Portuguese East Africa |
| Japan | Other |
| Natal | Unknown |

**ContempCountry:**

| Basic Description: | Contemporary Country refers to the current political definition of the area where the object was initially collected. |
|---|---|

| ContempCountry: | |
|---|---|
| Angola | South Africa |
| Canada | United States |
| China | Zambia |
| Japan | Other |
| Mozambique | Unknown |

**City_Village_Site:**

| Basic Description: | This field allows for the most specific locational definition. Included may be small regions or districts, village names, Mission names, land under a specific ruler, etc. |
|---|---|

| City_Village_Site: | | |
|---|---|---|
| Amanzimtote Seminary | Itefamsi Mission | Somerville |
| Amaguyana | Inanda Seminary | St. Faiths Hill |
| Aziak | Inhambane | St. Lawrence Island |
| Ballundo | Intimbunkulu | St. Michaels Island |
| Balenl | Kasslanamute | Table Mountains |
| Basutuland | Kotzebue/Kotzebul Sound | Tambozi |
| Benguela | Kushnuk | Umgawe's Land |
| Bihe | Kushumuk | Umlaus |
| Bingawana | Lewis Mission | Umoyamhle |
| Brustol Bay | Lindley Mission | Umseligezi |
| Cape Nome | Makupi | Umtwalume Mission |
| Cetywayo | Mapumulo/Mopumilo | Umvoti |
| Ceylon | Maritzburg | Umzila's land: Monomotapa |
| Chaletmiut | Mariyana | Umzimkulu |
| Chiluwan/Chilwan/Chiluana | Marshall Islands | Umzumbe |
| Delagoa Bay | Micronesian Islands | Umzumduzi/Umsunduzi |
| Durban | Mongwe | Undhleholo's Land |
| Emkontweni | Mosilikatse | Ungalashka |
| Empusheni/Empushzhi/Ugologodo | Navigator Islands/Samoa | Ungava Bay |
| Esidumbini | New Inkhtuhtugumut | Uzmabuda |
| Ft. Wrangle | Noodsberg | Yukon/Youkon |
| Gorongoso | Norton Sound | Unknown Site |
| Groutville | Okanogan Co. Washington | Other Site |
| Gwamba | Port Clarence | |
| Hawaiian Islands | Sabi River | |
| Ifafa Mission | Sledge Island | |
| Ifumi | Society Islands | |

**CulturalContext:**

| | |
|---|---|
| BasicDescription: | This field creates an opportunity to explore the role of the object in its initial or changing cultural context. The cataloguer here can expound on the objects intended purpose and use, subtleties in manufacture and production, cultural meaning of the object and the objects role, symbolism and intricacies of design and form, etc. |

This is another field which may require research.

**Artist:**

| | |
|---|---|
| Basic Description: | If the name of a particular manufacturer, designer, artist or artisan is known, it will be recorded in this field. |

For the most part, we simply wont know this, though, once again, the hope is that someday we will.

**School_Style:**

| | |
|---|---|
| Basic Description: | School_Style defines the objects particular design or form. Included in this category are patterns specific to site, to a period or time, or to a particular artist or culture. |

**DesignRemarks:**

| | |
|---|---|
| Basic Description: | In this field the cataloguer can describe decorative elements of the object as well as design as defined by form. This field should provide the most detailed description of the object by describing the combination of elements which make it unique. |

Though the field on the form is relatively short, feel free to make this description long if necessary. Use the back of the form if you wish. Draw illustrations if you wish. Keep in mind that only text can be entered into the database, but you may find it easier to describe an object after first simplifying it into shapes you can draw. Illustrations may also be useful in identifying the object if it were to be separated from its tags and thus catalogue forms.

**DécorTechnique:**

| | |
|---|---|
| Basic Description: | Décor Technique includes the methods through which the objects design is realized. This includes broad catagories which can place the object into the hands of a particular artist, workshop, production field, etc. |

These entries should be short, ideally a single word per technique.

Examples include: Sewing, Weaving, Beadwork, Leatherwork, Carving, Burning, Painting, etc.

**MethodOfManuf:**

| | |
|---|---|
| Basic Description: | Method of Manufacture is similar to Décor Technique though more specific. At this point the cataloguer can expound on the objects physical construction, such as treatment of materials, tools used for production, time involved in production, etc. |

This field is often left blank because in many circumstances it requires research.

**Remarks:**

| | |
|---|---|
| Basic Description: | This Remarks field is an opportunity for the cataloguer to expound on research, logic or decisions resulting in the above-assigned field values. |

This is an opportunity to suggest that a pattern may continue through a missing piece of the object, or to explain why you think the leather was worked in this specific way. You can extrapolate on what you feel is intentional and what accidental, or on why you catagorize the piece in the style chosen.

**Condition:**

| | |
|---|---|
| Basic Description: | Condition records the current condition of the object on a scale of 1-5. |

Please choose from the list:

| Condition: |
|---|
| 1-Poor |
| 2-Fair |
| 3-Good |
| 4-Very Good |
| 5-Excellent |

On the forms, you can include either piece of the option you wish: just the numbers, or just the text. If you choose to write down only the numbers, please take extra care to remember which direction the scale runs in.

**ConditionRemarks:**

| | |
|---|---|
| Basic Description: | This field allows the cataloguer to justify the placement of the object's condition on the Condition scale. This is an opportunity to describe in detail the state of preservation or disrepair of the object. |

Elements to consider here include: Cracks and chips, Missing pieces of the object, Fading coloration, Tears, Rips, Wear, Modifications, etc.

**Inscription:**

| | |
|---|---|
| Basic Description: | Inscription refers to anything written directly on the object. This exludes sticker-tags. This field should thus include a quote of the particular inscription as well as any descriptive information about the placement or media of the inscription. |

Please quote the actual Inscription and describe its location on the object. Tags glued to the object do not count as Inscriptions.

**Description:**

| | |
|---|---|
| Basic Description: | Description is an general paragraph about the object. It should incorporate important information expounded on in detail elsewhere in the database entry. This field is an opportunity to incorporate the elements of description into a coherent whole, and to explain the relationship between fields. |

This field should be brief but complete. If you write small, you should have enough space. If not, please use the back of the form.

Note that description does not have to be written in complete sentence form. It does however have to be in complete thoughts. For example: You do not have to say: "This is a round winnowing basket. It is slightly concave." You can say instead: "Round winnowing basket; slightly concave." But please do not say: "Round. Slightly Concave." We want to be both concise and complete.

**Cataloguer:**

| | |
|---|---|
| Basic Description: | This field is reserved for the name of the person responsible for preparing the catalogue entry for this database. |

The name here should be the first person who catalogues this object into this system.

**CatalogueDate:**

| | |
|---|---|
| Basic Description: | This date is the date the object was initially catalogued for this database. |

**CatalogueRemarks:**

| | |
|---|---|
| Basic Description: | This field is an opportunity for the cataloguer to explain any yet unexplained choices made during the cataloguing of the object. It also allows the cataloguer to mention any details regarding the process taken to catalogue the object, or to reference any previous cataloguers role in the entry. |

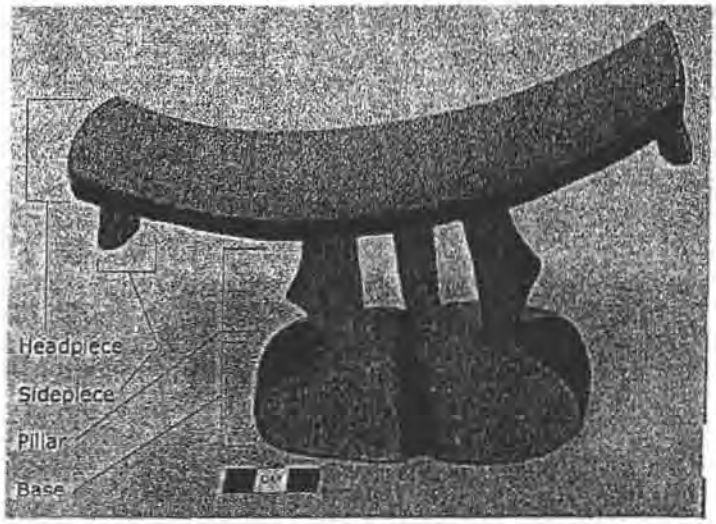
**Shape:**

| Basic Description: | Shape is a general description of the objects geometric form. |
|---|---|

You can approach this category in several different ways. You can:

| | |
|---|---|
| 1 | Use simple descriptive terms such as 'Circular' or 'Flat' |
| 2 | Suggest something with a similar shape such as 'Bowl-shaped' |
| 3 | Describe the relationship between elements, such as 'Cylindrical handle passes through Bowl-shaped gourd. |

It is often useful to describe the shape of similar objects in a similar fashion. This becomes particularly relevant when taking an objects dimensions, and so you might find it worthwhile to define some standard terms. You may research objects already in the database or converse with other cataloguers to determine if such standards already exist for your object. For example, when cataloguing wooden Headrests, I defined the following terms:




Thus I could easily define the Shape of the Headpiece, the Shape of the Pillar, the Shape of the Sidepieces, and the Shape of the Base.

**Color:**

| Basic Description: | Color refers to all colors of the object and material, including natural and later-added tones. |
|---|---|

Here use simple color names in combination (hyphenated) along with modifyers. Entries should be brief; you do not need to contextualize each color mentioned here.

For example: Light-Brown and Black.

**DimensionsLinear:**

| Basic Description: | This field refers to the unit in which the following measurements are taken. |
|---|---|

This should be centimeters.

For each of the dimensions, find a Basic Description. Format commentary will follow.

**Length:**

| Basic Description: | This field refers to the length of the object in general as well as to the length of any section the cataloguer feels is particularly relevant. |
|---|---|

**Width:**

| | |
|---|---|
| 'Basic Description: | This field refers to the width of the object in general as well as to the width of any section the cataloguer feels is particularly relevant. |

**Height:**

| | |
|---|---|
| Basic Description: | This field refers to the height of the object in general as well as to the height of any section the cataloguer feels is particularly relevant. |

**Depth:**

| | |
|---|---|
| Basic Description: | This field refers to the depth of the object in general as well as to the depth of any section the cataloguer feels is particularly relevant. |

**Diameter:**

| | |
|---|---|
| Basic Description: | This field refers to the diameter of the object in general as well as to the diameter of any section the cataloguer feels is particularly relevant. |

**Circumference:**

| | |
|---|---|
| Basic Description: | This field refers to the circumference of the object in general as well as to the circumference of any section the cataloguer feels is particularly relevant. Circumference here may also be interpreted as perimeter if relevant to the object. |

**DimensionsArea:**

| | |
|---|---|
| Basic Description: | This field refers to the unit in which the following measurements are taken. |

**Area:**

| | |
|---|---|
| Basic Description: | This field refers to the area of the object in general as well as to the area of any section the cataloguer feels is particularly relevant. |

At this point, area is rarely recorded, though it might prove useful to researchers.

Each of the above fields can be occupied by multiple measurements of the object. In order to do so you will need to define each measurement taken, you may have already done so in Shape. As you have already defined the DimensionsLinear Unit, you will not need to specify it after each measurement. Please name the measurement first, and separate each with a semicolon. A sample Dimensions Set for a Headrest is below

| | |
|---|---|
| DimensionsUnit: | centimeters |
| Length: | Headpiece: 13; Base: 8.5; Pillar: 6.5 |
| Width: | Headpiece: 5.5; Sidepieces: 4-5; Base: 4.5 |
| Height: | Total: 14; Pillar: 9; Sidepieces: 3.5-4; Base: 3 |
| Depth: | |
| Diameter: | |
| Circumference: | Base: 24; Pillar (total): 15; Pillar (each column): 2 |
| DimensionsArea: | |
| Area: | |

At this point please check that you have signed and dated the bottom of the Catalogue Form.

You may now move onto Subarea Forms. Please select the forms needed and staple them in the following order to the Catalogue Form:

| | |
|---|---|
| Tags | Always Include |
| Component Parts | |
| Location | Always Include |
| Other Owners | |
| Material | Always Include |
| Images | Always Include |
| Publication | |
| Loans | |
| References | Always Include |
| Editor | Always Include |
| Viewer | |

# Cataloguing Ethnographic Objects

## Tags

This sheet is necessary for every object catalogued. It records the information available from tags accompanying the object, including the CatalogueTag which may be added at the time of cataloguing. The form contains four entry blocks. A separate entry should be made for each tag present, so if your object is associated with more than four tags you will need at least a second Tags Sheet. See below a template entry block:

| Tags | |
|---|---|
| Identifier | |
| TagType: | |
| UniqueNumber: | |
| AuthorsInitials: | |
| TagDate: | |
| EAPhotoNumber: | |
| EAPhotoDate: | |
| StorageLocation: | |
| ObjectName: | |
| ObjectType: | |
| CatalogueNumber: | |
| IDNumber: | |
| LoaningInst: | |
| Location: | |
| Collector: | |
| AccessionNumber: | |
| Acc/CollDate: | |
| Description: | |
| | |
| | |
| | |
| | |

You should consider the values of the above fields quotations of the tags. With the exception of Accession Number and Description, include the information as given, without quotation marks. You may separate sections of readable text with an ellipsis if necessary. Do not break apart blocks of text to fill in other fields. For example: if a Description explains the use of a Headrest, but the object is not named as a Headrest, you shouldn't extract "Headrest" for ObjectName from the Description.

Some tags take on the appearance of a form. If this is the case, the form fields are standard and are not considered Tag information to be recorded in the database. For example, all American Methodist Missions Centenary Celebration Tags list the date and location of the Celebration. You do not need to record this material as it is not object specific.

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

### Identifier:

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

### TagType:

| | |
|---|---|
| Basic Description: | This field records the Type of tag from which the other fields in the Entry Block draw their values. Identification of TagType is through form and arrangement of the tag, as well as information present. |

At the end of this handout, please find illustrations of the TagTypes which will be useful in their identification.

TagType is a drop down list, possible values to select are as follows:

| TagType: | Basic Description: |
|---|---|
| CatalogueTag | One of the two most recent tags, the CatalogueTag records the objects UniqueNumber and sometimes information about the author. The tag is White and small-medium in size. |
| EAPhotoTag | One of the two most recent tags, the EAPhotoTag records information about the photography of the object. It often occupies the back of the CatalogueTag. |
| RoundMetalTag | RoundMetal Tags are white tags rimmed in metal. They record the object type as determined by author EWP in 1973. |
| AcTag | AccessionTags are small in size and record only the tags Accession Number in the Oberlin College Museum in the form Ac.###, A.### or ###. |
| AMMCCRoundTag | The American Methodist Missions Centenary Celebration tagged objects with two types of tags: the first is Round and records the objects ID Number and source. |
| AMMCCRectangularTag | The AMMCC Rectangular Tag is large in size. It includes Catalogue and ID numbers and often a description of the object on the back. |
| OriginalTag | The Original Tag encompasses several types of tags. Most common are dark in color, or in the form of a sticker. They often include: Accession Number, Collectors Name, Object Name, and Location. Original Tag can encompass tags added to the object by the Field Collector or by the Museum at the time of Accession (AcTags excluded.) |
| OtherTag | Many objects possess other tags which do not fit into the above catagories. They should be listed individually as OtherTag. |

When recording information about the numerous tags present, please use the order presented above. (CatalogueTag first, OtherTags last). The direction in which you choose to proceed on the forms is up to you. As long as you are consistent, you may chose to move down in columns or across in rows.

**UniqueNumber:**

| Basic Description: | This field records the object's Unique Number as assigned in the recent Cataloguing process. |
|---|---|

This information is only found on the Catalogue Tag. It takes the form: XXX.X#.xxx.####. (For explanation of number, see Cataloguing Ethnographic Objects: Missionary Collection Handout).

**AuthorsIntials:**

| Basic Description: | This field records the initials of the tag's author if given. |
|---|---|

This information is most commonly found on the following tags:

| | | |
|---|---|---|
| 1 | CatalogueTag: | Often, though not always, the author of the CatalogueTag will record his or her initials directly under the UniqueNumber. It should be common practice to do so, though this was not always the case. |
| 2 | RoundMetalTag: | The RoundMetalTag's code can seem rather cryptic, but due to documentation of the tagging system, we know that the 'EWP' section of the code refers to the authors initials, and should be recorded here. |

Initials on other tags can not be assumed to be the author's initials, though if you feel this is the case then you may list them in this manner.

**TagDate:**

| Basic Description: | This field records the date the tag was added to the object. |
|---|---|

This information is most commonly found on the following tags:

| | | |
|---|---|---|
| 1 | CatalogueTag: | Often, though not always, the author of the CatalogueTag will record the date below the Unique Number. It should be common practice to do so, though this was not always the case. |
| 2 | RoundMetalTag: | The author of the RoundMetalTags recorded the date on most of them. This takes the form of '73' and refers to the year 1973. These dates in the database should be in date-form (see Format Handout), though if you wish you may simply copy '73' into the field here. |

Dates on other tags are unlikely to be TagDates. It is more often the case that the dates listed will refer to collection dates, though if you feel that this is not the case feel free to record all you deem necessary.

**EAPhotoNumber:**

| | |
|---|---|
| Basic Description: | This field identifies the four-digit number associated with all images of this particular object. It is preceded by EA. |

This information is found only on the EAPhotoTag and takes the following form: EA####.

**EAPhotoDate:**

| | |
|---|---|
| Basic Description: | This field identifies the date on which photography was conducted. |

This information is found only on the EAPhotoTag. Multiple dates may be present, if this is the case, please record all dates on the form and the most recent date in the database.

**StorageLocation:**

| | |
|---|---|
| Basic Description: | This field records the current location of the object. Initially, this is at the time of tag creation, though tags may be ammended if necessary. |

This information is found only on the EAPhotoTag, on the third line. It can take several forms:

| | | |
|---|---|---|
| 1 | Room Number: | King 337 |
| 2 | Box Number: | Box 15 |
| 3 | Cabinet Number: | 306-A:D(2) |

Unless otherwise stated, Box Number refers to my boxing system where boxes are labeled "Richards Coll. EA 04 Box ##." Cabinet number consists of "Room number-Subroom:Cabinet number (shelf number)."

**ObjectName:**

| | |
|---|---|
| Basic Description: | This field refers to any title given to the objects on the tags. |

This information is normally found only on the OriginalTag and should be recorded exactly as written.

It can often be difficult to distinguish between ObjectName and Description. I tend to base my identifications of name here on length and complexity. The more text approaches sentence form, the more likely it should be considered a description instead of a Name. If you determine that the information present is indeed a description and not a Name, you should not extract a name from the Description (see above). For example:

| | | |
|---|---|---|
| 1 | Tag reads "Zulu Eating Mat" | Identified as Name |
| 2 | Tag reads "Mat on which Zulu people eat" | Identified as Description. Name remains blank. |

**ObjectType:**

| | |
|---|---|
| Basic Description: | This field refers to any recorded information on tags which relates to a method used to group or classify the collection (with the exception of the Unique Number). |

This information is thus far only identified on the RoundMetalTags where the entire first part of the tag records this classification. Thus all but the Authors Initials and Tag Date should be included. This information normally takes the form: Capitalized Roman Numeral, Lowercase Letter, Two digit Number. Sometimes the Roman Numeral is accompanied by a sub or super script number. Examples include: "I z 17," VI 4 a 24," and "XXX z 15."

**CatalogueNumber:**

| | |
|---|---|
| Basic Description: | This field lists any Catalogue Numbers mentioned on the tags. This includes only numbers specifically marked as Catalogue Numbers. |

This information is found primarily on the American Methodist Missions Centenary Celebration Tags. On the Rectangular Tag, this is the number listed as Cat.No. on the right hand side. It is ordinarily a four-digit number.

Note that the Unique Number on the Catalogue Tag is not a CatalogueNumber.

**IDNumber:**

| | |
|---|---|
| Basic Description: | This field refers to any number listed which is intended to uniquely identify the object. This field does not include Catalogue Numbers or the Unique Number on the Catalogue Tag. |

This information is most commonly found on the following tags:

| | | |
|---|---|---|
| 1 | AMMCCRoundTag: | The ID number occupies the field marked "No." |
| 2 | AMMCCRectangularTag: | The ID number is on the back in the upper left corner. |

Note that these numbers should be the same if they refer to the same object.

Numbers which appear on OtherTags may questionably be considered ID numbers, but unless we can suggest with some degree of certainty that the number is part of a systematic attempt to identify the object then it is safer to list the unidentified number as Description.

**LoaningInst.:**

| | |
|---|---|
| Basic Description: | This field refers to the Institution named as owner of the object on tags added in the case of Loan, Exchange or Exterior Storage. |

This information normally appears as "Oberlin College, Oberlin O." on American Methodist Missions Centenary Celebration Tags. When this is the case, feel free to only record "Oberlin College." Even if this information is known, the field should remain blank if it is not noted on a tag. Also note that some Loaning Institutions have been noted on Other Tags.

**Location:**

| | |
|---|---|
| Basic Description: | This field refers to any location recorded on a tag with the exception of the StorageLocation marked on the EAPhotoTag. This may include location of Field Collection, Location in previous Museum, Location of Collector, etc. and can be at any level of generality from Continent to Room. |

This information is most commonly found on the following tags:

| | | |
|---|---|---|
| 1 | AMMCCRectangularTag: | In the field marked "Country:" you often see an entry such as "Africa." |
| 2 | OriginalTag: | The Original Tags often record Location to the Generality of City or Site. |
| 3 | OtherTag: | Locations are common information found on OtherTags. |

**Collector:**

| | |
|---|---|
| Basic Description: | This field records the Collector of the object if indicated on a tag. |

This information is most commonly found on the following tags:

| | | |
|---|---|---|
| 1 | OriginalTag: | Field Collector is often listed on the OriginalTag often, though not always, in the lower right corner. |
| 2 | OtherTag: | Field Collector is common information to be found on OtherTags. |

It is often difficult to determine if a name present on a tag refers to a Field Collector. It is general practice here to assume that this is the role of the name. As so few tags have specifically identified a role for the names this seems a safe practice as long as it is systematically adhered to. If you find a tag which lists multiple names or additional research convinces you that the name present is not that of the collector, or if other problems arise for this field or system, use Description to record this information instead. As these tags are often the only way we have of identifying a name with an object, we must accept that this name is that of the collector until proven otherwise.

Note once again that these fields are to be interpreted as quotations of the tags, thus names should be written as they appear even if they include titles.

**AccessionNumber:**

| | |
|---|---|
| Basic Description: | This field records the Accession Number assigned to the object's lot when accepted into the Oberlin College Museum. |

This information is most commonly found on the following tags:

| | | |
|---|---|---|
| 1 | AcTag: | Accession Number should be the only number written on the Accession Tag. |
| 2 | OriginalTag: | The Accession Number is often in the lower left corner of the OriginalTag. |

This number takes the form: Ac.###; A.###; or only ###. If presented with an Accession Number, I would suggest confirming it in the Accessions Book. This is necessary with the third format. It is important that this field be searchable for researchers, so format here has to be more standardized and thus understood not to be a quotation of the tag. Use the format: Ac.### (There should be no spaces between Ac. and ###).

**Acc_CollDate:**

| | |
|---|---|
| Basic Description: | This field should contain any date written on tags which is considered not to be a TagDate or EAPhotoDate. This encompasses Accession Dates and Collection Dates. |

This information is rarely found, but when it is the Original Tag is the most common source.

**Description:**

| | |
|---|---|
| Basic Description: | This field includes additional descriptive information contained on tags as well as comments from the cataloguer relevant to the particular tag. |

This field thus fulfills several roles. First, it records anything written on the tags which does not cleanly fit into one of the above fields. For example, many of the RoundMetalTags have red numbers on the back. These can be recorded in Description. When using the field in this manner, please use quotation marks to separate this use from other field uses.

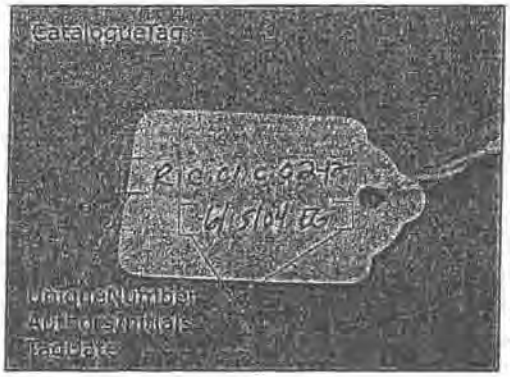
This field also functions in a way similar to other 'Remarks' fields throughout the database. You may choose to view it as an opportunity to explain choices made in filling out the rest of the block, or to describe discrepancies or illegibility in tag information.

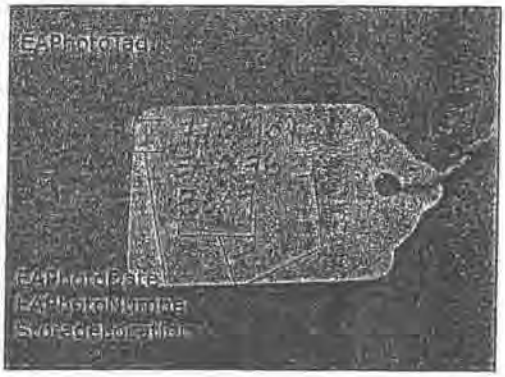
---

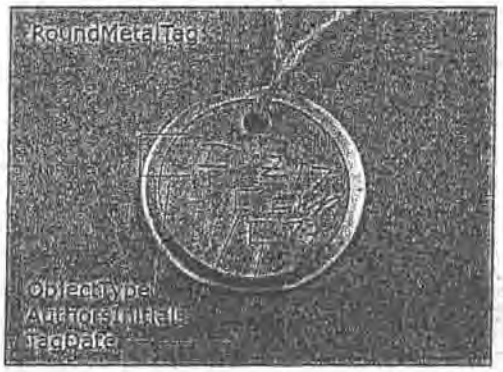
Use this chart as a brief summary of information often found on TagTypes. Keep in mind that it is only a summary, and thus will not properly describe every case you will encounter:

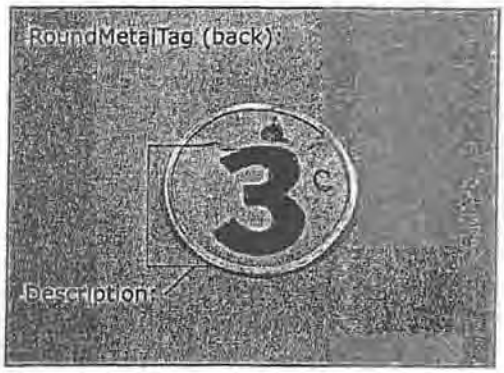
| TagType: | Fields often Present: |
|---|---|
| CatalogueTag | UniqueNumber, AuthorsInitials, TagDate |
| EAPhotoTag | EAPhotoNumber, EAPhotoDate, StorageLocation |
| RoundMetalTag | AuthorsInitials, TagDate, ObjectType |
| AcTag | AccessionNumber |
| AMMCCRoundTag | LoaningInst., IDNumber |
| AMMCCRectangularTag | LoaningInst., Cat.Number; IDNumber, Location, Description |
| OriginalTag | ObjectName, Location, Collector, AccessionNumber, Acc/CollDate |
| OtherTag | Location, Collector |

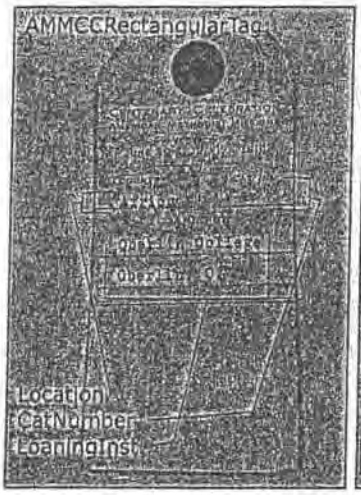
Please find below images of some of the TagTypes you will encounter with pertinent information labeled:

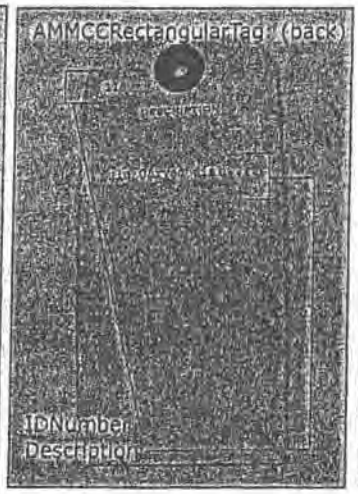


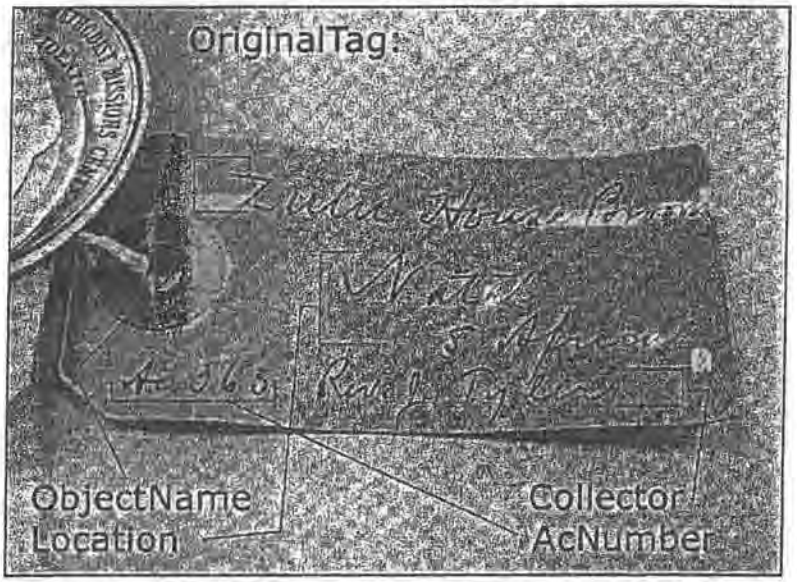



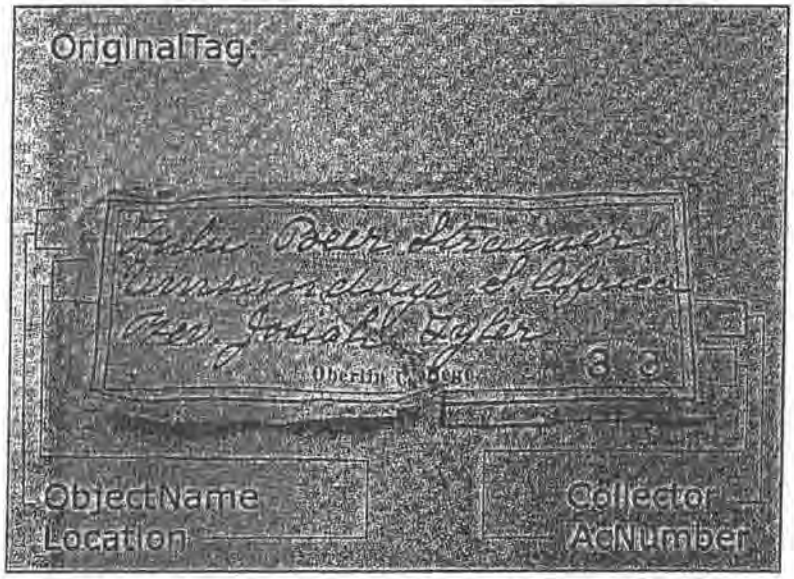



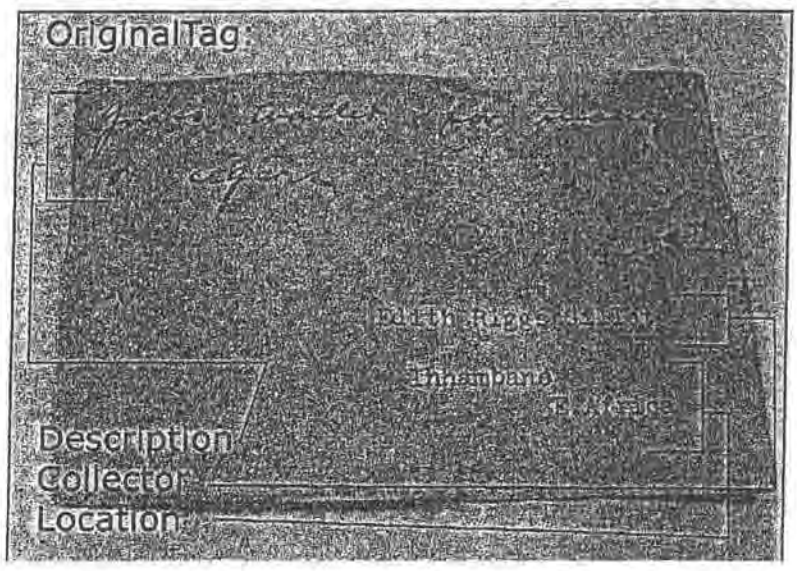





OriginalTag:
ObjectName
Location
Collector
AcNumber


OriginalTag:
ObjectName
Location
Collector
AcNumber


OriginalTag:
Description
Collector
Location

## Cataloguing Ethnographic Objects

### Object Location

This sheet is necessary for every object catalogued. It records the most up-to-date information possible about the location of the object in Storage or elsewhere. The sheet consists of 12 entry blocks, and thus you should only need one sheet during the initial cataloguing process. See below a template entry block:

| Object Location | |
|---|---|
| Identifier | |
| StorageLocation: | |
| Date: | |
| LocationRemarks: | |
| | |
| | |
| | |

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**StorageLocation:**

| | |
|---|---|
| Basic Description: | Storage Location refers to the current place where the object is located. This may include a Room, Box, Cabinet, Display Case, or Another Institution in the case of a Loan. |

Storage Location should be recorded in a manner significant enough for a person to locate the object from information you record. Thus, be as detailed as you need to be. If you are notating the location based on a box label, be sure to note specifics from the labeling system that indicate which system you are working with: many of the boxes have been reused and relabeled many times. The same is true for the cabinets. If you are marking a specific location such as Box or Cabinet, be sure to note more generally what room or building the box or cabinet is located in.

The current system for identifying Boxes and Cabinets is as follows:

| | | System | Example |
|---|---|---|---|
| 1 | Boxes: | Building Rm# SystemBox ## | King 337 EABox 13 |
| 2 | Cabinets: | Bldg Room-Subrm:Cab.(Shelf) | King 306-C:D(2) |

**Date:**

| | |
|---|---|
| Basic Description: | Date refers to the date on which you record the above location. It helps to pinpoint an objects trajectory over time. |

It would clearly be impossible to claim for each object that it was in X location from this date until this date, but if we can record where it was when we dealt with it, then we will have a basic understanding of this information.

Note that if an object is moved individually, a new entry block will be filled out and thus dated. From this we can determine that between these two dates, the object moved from Location 1 to Location 2.

**LocationRemarks:**

| | |
|---|---|
| Basic Description: | Location Remarks provides an opportunity for the cataloguer to discuss any additional pertinent information regarding the location of the object. |

Thus here, one might note his or her reason for transfering the object to a new location, or give more specific information than the systems can hold regarding the current location of the object.

## Cataloguing Ethnographic Objects
### Component Parts

This sheet is not necessary for every object catalogued. It records information about objects consisting of several parts. This can include objects which are intentionally multi-part, objects which have broken into multiple parts and groups of objects similar enough that they do not warrant individual catalogue entry (ie. a bag of seeds). The sheet consists of 8 entry blocks, and thus if your object contains more than 8 component parts you will need more than one sheet. See below a template entry block:

| Component Parts | |
|---|---|
| Identifier | |
| PartName: | |
| PartQuantity: | |
| PartNumber: | |
| ComponentRemarks: | |
| | |
| | |
| | |
| | |
| | |

A note on identifying Component Parts: You may at times find it difficult to determine whether an multipart object or object group should be catalogued as individual objects or as component parts of one object. In such a situation, consider the following:

| | |
|---|---|
| 1 | Can the objects be separated? If so you might want to consider them Components of one entry, else their relationship might be lost if the objects do become separated. |
| 2 | How similar are the objects? It would seem excessive to individually catalogue each of 20 seeds tied in a bag. Would a database researcher want to view each seed individually or would it the same information be conveyed if the seeds are catalogued as one? |

You might also have difficulty determining whether a multipart object should be catalogued as a main object with components or as multiple components. Consider the object without its component to determine how you should classify the object. For example: Would a Sword and Sheath be considered a Sword with component part Sheath or an object with components Sword and Sheath? This is up to you but keep in mind the database researcher. Would their search results be affected by your choice? Also keep in mind the qualities of the part. If you choose the 'Main object and Sub-object' route, then the subobject would only get extensive description on the Component Part entry block. Will this be significant to describe it?

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**PartName:**

| | |
|---|---|
| Basic Description: | Part Name identifies each Component Part as individual and different from the object's entirety. Part Name can be relational or descriptive. |

Examples include: Top Piece, Lid, Inside Piece, Loose Straws, etc.

**PartQuantity:**

| | |
|---|---|
| Basic Description: | Part Quantity describes the number of pieces catalogued as each Component Part. |

For example, a broom with a couple of loose straw could be catalogued as two component parts. First, the broom would be Part 1, Quantity: 1, and the straws would be Part 2, Quantity: 14.

**PartNumber:**

| | |
|---|---|
| Basic Description: | Part number refers to the Unique Number for the Component Part. This number should be mirrored on the object's tag. |

Each object in it's entirety should have a Unique Number, but each component should equally be identifiable by a Unique Number. The initial Unique Number is assigned in the way described on the Missionary Collection Handout, and is modifyed for each component part with the addition of a lowercase letter. Examples:

| | |
|---|---|
| 1 | Main Object XXX.C1.a.0217 can have a component XXX.C1.a.0217.a |
| 2 | Components: RIC.C2.g.2143.a and RIC.C2.g.2143.b |

From these numbers we can discern the relationship between the objects.

**ComponentRemarks:**

| | |
|---|---|
| Basic Description: | Component Remarks provides an opportunity for the cataloguer to describe the Component Part. One might find here a physical description of the part, an explanation of how the part relates to the whole, notes on the form and material of the part as well as the cataloguer's reasoning in determining the part's status. |

In effect, anything you feel sets the Component Part apart from the others should be mentioned here.

## Cataloguing Ethnographic Objects

## Other Owners

This sheet is not necessary for every object catalogued. It records information about owners through whose hands the object has passed This sheet consists of 8 entry blocks, and thus if your object has more than 8 known owners you will need more than one sheet. See below a template entry block:

| Other Owners | |
|---|---|
| Identifier | |
| Name: | |
| DatesOwned: | |
| ObjectIdentifier: | |
| ModeOfAcquisition: | |
| ModeOfRelease: | |
| RelationToCollector: | |
| Remarks: | |
| | |
| | |
| | |

To determine whether or not Field Collector, Museum Donor and Museum Collector should have an OtherOwners entry as well, consider al information you have about their period of ownership of the object. If pertinent information about their possession was not dealt with on the primary catalogue form, this would be the ideal opportunity to do so.

For example, you might fill out an Other Owners entry block for a Field Collector if a Field Collector name appears on a tag which contrasts with a Field Collector listed in the Accession Book.

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

### Identifier:

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

### Name:

| | |
|---|---|
| Basic Description: | This field records the name of the Owner whom the other fields refer to. |

This name may be recorded in whatever form it is known in, though ideally it will mirror the Field Collector form without the preceding abbreviation.

### DatesOwned:

| | |
|---|---|
| Basic Description: | Dates owned records the time period during which the Owner possessed the object. |

These dates may take any format necessary, as the level of generality for this information may be quite vague.

### ObjectIdentifier:

| | |
|---|---|
| Basic Description: | Object Identifier refers to any identification of the object by the Owner. This can include cataloguing systems imposed at the time of ownership or the name by which the object was identified. |

If a particular tag can be linked to this Owner, then information from the tag would be relevant for this field.

## ModeOfAcquisition:

| Basic Description: | Mode of Acquisition describes how the object initially became a part of the collection, or more specifically how it was obtained by this particular Owner. |
|---|---|

You may find the Oberlin College Museum Accession Book useful in determining this information, but unless the Owner was involved directly with the museum this information may not be available.

The Mode of Acquisition drop-down list is as follows:

| ModeOfAcquisition: | Explanation of Options: |
|---|---|
| Purchase | If money was exchanged in the process of obtaining the object, it is a purchase whether the funds cover only shipping or more. |
| Loan | If the object was lent to the Owner it may not have been returned. If this is the case, the Museum acquired the object through loan. |
| Donation/Gift | If the object is given freely to the Owenr without the donor receiving anything in exchange then the transaction was a donation. |
| Conditional Donation | If a donation occurs but only with the understanding of an additional requirement being met then it is conditional. (Ex. Donation of collection in exchange for a building being named after my spouse...) |
| Inheritance | If an object is willed to the owner it is Inheritance. |
| Other Acquisition | This field should incorporate any form of Acquisition which I have neglected to anticipate. Use it temporarily, go through the procedures to modify the list, and move this object packet to an Edit Folder. |
| Unknown Acquisition | If the Mode of Acquisition is Unknown, select this option. |
| Field Collector | Field Collector should be selected here if the Other Owner listed is the Field Collector. This is not a Mode of Acquisition, but the role of the initial owner voids Mode of Acquisition (it is assumed to be collection from the field). |
| MuseumCollector | Museum Collector should be selected here if the Owner is the Museum Collector. This is not a Mode of Acquisition, but instead identifies the Mode of Acquisition as that of the Museum and identifies the rolw of the owner. |
| Museum Donor | Museum Donor should be selected here if the Owner is the Museum Donor. This is not a Mode of Acquisition, but instead identifies the role of the Owner. |

Feel free to only copy one word of a two word phrase onto the form, as long as it can not be interpreted as any of the other options. For example: Gift for Donation/Gift.

## Mode of Release:

| Basic Description: | Mode of Release is similar to Mode of Acquisition. Instead of describing how an object was obtained by an Owner, Release describes the method through which an Owner lost ownership of the object. |
|---|---|

If a complete provenance is known, then the object's Mode of Release will directly reflect the next Owners Mode of Acquisition.

| ModeOfRelease: | Explanation of Options: |
|---|---|
| Sale | If the object is exchanged for financial reciprocation, then the transaction is a sale. |
| Donation/Gift | If the object is given freely to another owner then it is a donation. |
| Conditional Donation | If the object is given as a donation with the understanding that an addition obligation be fulfilled then it is a Conditional Donation. (Ex. You may have my collection if you follow in my footsteps...) |
| Estate | If the object is maintained by the owner until death and then willed or given to another owner then it is Estate. |
| Other Release | This field should incorporate any form of Release which I have neglected to anticipate. Use it temporarily, go through the procedures to modify the list, and move this object packet to an Edit Folder. |
| Unknown Release | If the Mode of Release is Unknown, select this option. |

## RelationToCollector:

| Basic Description: | Relation to Collector describes the connection between this Owner and the Field Collector. |
|---|---|

This field is a list, See below:

| RelationToCollector: | | |
|---|---|---|
| Aunt | Grandparent | Self |
| Brother | Guardian | Sister |
| Cousin | Mother | Son |
| Daughter | Neice | Uncle |
| Father | Nephew | Other |
| Friend | Peer | Unknown |
| Grandchild | Professor | |

**Remarks:**

| | |
|---|---|
| Basic Description: | This field provides an opportunity to discuss any relevant information about the owner not dealt with above. In the case of Field Collector, Museum Donor or Museum Collector, the cataloguer should use this field to extrapolate on the problem which led them to use an Other Owners form for this individual. |

## Cataloguing Ethnographic Objects
## Materials

This sheet is not necessary for every object catalogued. It records information about the materials of which the object is composed.. This sheet consists of 8 entry blocks, and thus if your object has more than 8 known materials you will need more than one sheet. See below a template entry block:

| Material | |
|---|---|
| Identifier | |
| Material: | |
| MaterialType: | |
| MaterialUse: | |
| TechniqueOfManuf: | |
| MaterialCondition: | |
| Remarks: | |
| | |
| | |
| | |
| | |
| | |

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

### Identifier:

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

### Material:

| | |
|---|---|
| Basic Description: | Material names the material group from which the object is made. |

Material is a drop-down list. Choices are as follows:

| Material: | | | |
|---|---|---|---|
| a-Wood | f-Sinew/Other Organs | k-Stone | p-Glass |
| b-Metal | g-Shell | l-Gourd | q-String/Twine/Thread |
| c-Reed/Grass | h-Textile/Fabric | m-Beads | r-Ivory |
| d-Animal Skin | i-Feather | n-Miscellaneous Organic (Seeds) | s-Paper |
| e-Animal Bone | j-Ceramic | o-Plaster Cast (Replica) | x-Unknown Material |

When recording your material on the form, it is not necessary to write both the letter and the text versions of the code. You may write either if you prefer, but if you choose to write only the letter please double check that it corresponds to the correct material and that it is distinct and legible to avoid complications when entering the material into the database.

You may have some difficulty assigning materials to these Material groups. Some may seem to overlap. For example, 'textile' is considered a material, and yet the textile itself may be composed of 'twine.' In such a situation, you must consider the appropriate level of generality. If the object is simply a textile, then it may not be appropriate to list 'textile' as a material: the material description, condition, etc. would be exactly the same as the object's descritption and condition. Yet if you are working with a complex object, becoming too detailed may overcomplicate your purposes. Almost any material can be broken down furtehr into other materials. A line must be drawn somewhere.

You may also encounter materials which do not fit cleanly into these categories. If this is the case, try to make a decision as best you can, and use the Remarks field to notate your choice.

### MaterialType:

| | |
|---|---|
| Basic Description: | Material Type divides the object's materials into two types: Primary and Secondary based on their use in the object. |

Primary and Secondary are values of judgement: our interpretation of what materials are 'more important' than others or 'decorative' instead of 'functional' may be incorrect, yet logical and informed conjectures provide useful information for researchers.

Keep in mind that an object can have more than one Primary material. Materials can be of equal importance. Rather than interpreting this field as quantity of material present, think instead of the defining form and role of the material. Does the presence of the string of beads change the broom significantly? If not the beads are probably Secondary. Do either the Gourd bowl or the Wooden handle of the Dipper effect the form of the object so insignificantly that they may be considered Secondary? This seems unlikely.

**MaterialUse:**

| | |
|---|---|
| Basic Description: | Material Use is a field in which the cataloguer may detail the role of the material within the object. |

Cataloguers have two options in filling out this field.

| | | |
|---|---|---|
| 1 | You may use one or two short descriptive terms. | Decorative, Handle |
| 2 | You may use a short phrase describing the relationship. | Bowl carved of wood. Beadwork forms the fringe on the sash. |

**TechniqueOfManuf:**

| | |
|---|---|
| Basic Description: | Technique of Manufacture is similar to object Method of Manufacture though here material specific. At this point the cataloguer can expound on the physical treatment of materials, tools used for working with the material, etc. |

Additional research is generally recommended for the completion of this field.

**MaterialCondition:**

| | |
|---|---|
| Basic Description: | Similar to Object Condition, though here material specific. Condition records the current condition of the material on a scale of 1-5. |

The scale is as follows:

| Condition: |
|---|
| 1-Poor |
| 2-Fair |
| 3-Good |
| 4-Very Good |
| 5-Excellent |

On the forms, you can include either piece of the option you wish: just the numbers, or just the text. If you choose to write down only the numbers, please take extra care to remember which direction the scale runs in.

**Remarks:**

| | |
|---|---|
| Basic Description: | This Remarks field allows the cataloguer to extrapolate on any information related to the material which has not previously been expressed. This may include specifics on the material's condition, the form of the material, the color or dimensions of the material, different manifestations of the material within the object, or questionable identifications of the material. |

Keep in mind when recording your Material Remarks that this field may be used by researchers to more specifically identify the material. If you were determining the type of wood, the grass from which a basket is woven or the source of the beads used, what information might you want?

## Cataloguing Ethnographic Objects

### Images

This sheet is necessary for every object catalogued. It records the metadata associated with the object's images and information identifying these images. The form contains eight entry blocks. A separate entry should be made for each image chosen. Eight should be the maximum number of images per object entered into the database, so one sheet should be sufficient. See below a template entry block:

| Images | |
|---|---|
| Identifier | |
| EAPhotoNumber | |
| ImageName: | |
| ImageFilename: | |
| DatabaseFN: | |
| ImageSize: | |
| FileSize: | |
| Resolution: | |
| ImageUse: | |
| Photographer | |
| Publications: | |
| | |
| | |

Currently, the photographer is responsible for managing the images, recording their metadata and adding the images to the database. If this is the case, your role as cataloguer will end with the addition of this sheet to the packet. Fields are described, however, in case a different photographer or image manager becomes associated with the project. It is also possible that in the future, duties will change and the cataloguer will become responsible for this process

Your primary responsibility for the Image Form as cataloguer is the EAPhotoNumber Field. If you do not fill in this field, then the image manager will not be able to associate any images with the object. The is because the Images are organized by these PhotoNumbers.

If your role as cataloguer does not include image management, please read about the Publications field, as it has more reverberance beyond the role of the photographer.

Note that all fields on this form are not intended for the database. It is still important to maintain a paper copy of this information, however, for management and archival purposes.

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**EAPhotoNumber:**

| | |
|---|---|
| Basic Description: | The EAPhotoNumber is assigned at the time of photography as the object-identifying number. Thus multiple images of a single object are linked by sharing this number. |

The Image storage system is organized around these numbers: Photos are stored in folders bearing their EAPhotoNumber. This system is necessary as photography often precedes the cataloguing practice. It is thus necessary that these numbers be recorded in this field or the image manager will not be able to determine which images should be associated with the object.

**ImageName:**

| | |
|---|---|
| Basic Description: | Image Name identifies the image in relation to other images of the same object. Names often reflect the particular View which is presented. |

Though not a drop-down list in the database, Image Names are still selected from a list for the sake of standardization. Options are as follows:

| ImageName: | | | |
|---|---|---|---|
| Front View | Middle View | Detail Front | Detail Middle |
| Back View | Outside View | Detail Back | Detail Outside |
| Side View | Inside View | Detail Side | Detail Inside |
| Top View | Component View | Detail Top | Detail Component |
| Bottom View | Detail | Detail Bottom | Other View |

The Image Names on the form will help you identify the images when you cannot view them. This makes adding the images to the database run more smoothly as you can determine the order in which you would like the images based on Name.

Note that Image Name often becomes the Image's caption in the database. This is the case for 'Other' Views of the object. The Image Name is normally the core of the "Main" View caption, though this core is supplemented with more descriptive information about the object.

**ImageFileName:**

| | |
|---|---|
| Basic Description: | The Image Filename relates the unique Name of the Image on the computer or disc. This allows the cataloguer to select the intended image for uploading to the database. |

Currently, Image Filenames are in the form received from the camera: DSC#####.jpg. This is the form in which they should be copied onto the form, so that you may select the same image again later for upload without looking through all images available. Once the image is in the database, it is renamed with a different structure. This information belongs in the next field.

**DatabaseFN:**

| | |
|---|---|
| Basic Description: | When Images are uploaded to the database they are renamed into a filename system. The reulting filename belongs in this field. |

The database names images as follows: OMEC_####_X_####_##.jpg. Explanation follows:

| | | |
|---|---|---|
| 1 | OMEC | These letters stand for 'Oberlin Missionary Ethnographic Collection' and identify the images as a part of our collection and subsequently our database gallery. |
| 2 | #### | These four digits are the Object ID assigned to the object when it is initially entered into the database. They serve the role of the Unique Number and Identifiers used on the paper forms. All images for a specific object should share this number. |
| 3 | X | There are two options for this letter: 'M' for Main View and 'O' for Other View. This identifies which of the object's images appears on the database index page. |
| 4 | #### | This three to four digit number is the EAPhotoNumber. At the time of photography each object is assigned a photo number which identifies the appropriate images with the object until it is catalogued. This number also reflects the image storage system before images are uploaded into the database. It provides a second way of identifying which object the images relate to. This number is entered by the database user. |
| 5 | ## | This number (of indeterminate length) is uniquely assigned to the image by the database at the time of upload. This is the Unique part of the Filename. |
| 6 | .jpg | This is the file extention and describes the type of file. |

With this information, you should be able to browse a list of the images by filename and identify them to the degree necessary. This filenaming structure also links various systems used and thus provides a cross over between them. For example, by looking at the filename for an Image, you can determine the object it represents according to the Database, and according to the Object by image organization on the computer.

**ImageSize:**

| | |
|---|---|
| Basic Description: | Image Size relates the dimensions of the full size image in Pixels. |

The database can determine and autofill this information about each image, so here it is necessary only to record this information on the paper form so that it may be documented and kept with the Object's packet.

Your photo-editor should provide this information. For example, in Fireworks, Image Size is presented in the lower right corner of the screen.

**FileSize:**

| | |
|---|---|
| Basic Description: | This field relates how large the file is, or how much 'room' it takes up on the computer. |

Filesizes normally range from 1.5KB to 2MB after image reduction by the photographer. This information is available by viewing the file information. Once again the database will autogenerate this information, but maintaining an archival copy is important.

**Resolution:**

| | |
|---|---|
| Basic Description: | Resolution is a measure of image quality. |

You can determine an images resolution through a photo-editing program. For all images thus far, resolution has been 72 Pixels per inch. This is another field which will be autoentered into the database.

**ImageUse:**

| | |
|---|---|
| Basic Description: | This field describes any copyright or reproduction rights information associated specifically with this image. Unless measures have been taken for publication, thie image is subject to the overarching copyright statement for the database and thus this field should be left blank. |

**Photographer:**

| | |
|---|---|
| Basic Description: | This field records the name of the photographer. |

Currently this is autofilled to "Erin Evangeline Allen," though this field is changeable in the opportunity that someone continues photography after me.

**Publications:**

| | |
|---|---|
| Basic Description: | Publications is an opportunity to reference any publication of this particular image outside of the database. Instead of full quotations, this field can refer the database user to the appropriate entry on the References form. |

## Cataloguing Ethnographic Objects
## Publications

This sheet is not necessary for every object catalogued. It records the information about publications of images or metadata from our database or collection. The form contains six entry blocks. A separate entry should be made for each publication. See below a template entry block:

| Publications | |
|---|---|
| Identifier | |
| Author: | |
| Title: | |
| Publisher: | |
| Publication: | |
| PublisherLocation: | |
| Date: | |
| PageNumber: | |
| AuthorizedBy: | |
| Documentation: | |
| PublicationRemarks: | |
| | |
| | |
| | |
| | |

Note that this Publications form is object-specific. General publications about the collection which do not quote specific objects should be filed in a separate Publications folder.

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**Author:**

| | |
|---|---|
| Basic Description: | Author is the name of the author of the piece published. |

Author can be the journalist who writes an article about the collection, the author of a website which publishes an image or the editor of a piece in absence of an author. Values in this field should be in the format: Lastname, Firstname.

**Title:**

| | |
|---|---|
| Basic Description: | Title is the name of the piece published. Note that Title is on a level of generality under Publication. |

This would include the titles of journal articles, or of databases accessed on Museum webpages.

**Publisher:**

| | |
|---|---|
| Basic Description: | Publisher names the Publisher of the work. |

This can include accredited Publishing Houses, or Institutions responsible for maintaining a webpage.

**Publication:**

| | |
|---|---|
| Basic Description: | Publication is the highest level of generality for naming a piece. |

Publication can include the name of a Journal, Main Webpage, or Book.

**PublisherLocation:**

| Basic Description: | Publisher Location describes the city where the Publishing House is located. |
|---|---|

This should take the form: State: City if published within the US, or Country: City if published outside the US.

**Date:**

| Basic Description: | Date is the date of Publication. |
|---|---|

**PageNumbers:**

| Basic Description: | Page Numbers lists the pages in the work which reference or relate to or reproduce objects or images from our collection. |
|---|---|

Page Numbers should be listed without an abbreviation of 'page.' You can include pages with a hypen or list separated pages with a semicolon. You may also reference Catalogue Numbers, Plate Numbers and Footnote/Endnote Numbers here. These later references should be identified by type. Examples include:

| | |
|---|---|
| PageNumbers: | 32 |
| PageNumbers: | 24-28 |
| PageNumbers: | 36; 49; 60. |
| PageNumbers: | Cat.No. [1/4335]; [1/4223] |
| PageNumbers: | 20; Cat.No. 12; Ill. 34.2; Note 15 |

**AuthorizedBy:**

| Basic Description: | The name which occupies the Authorized By field should be that of the person responsible for managing the issue of rights of publication. This person should be the most informed about the transactions which occurred pre-publication. |
|---|---|

Form should be: Last Name, First Name; Title. For example: Wright, Mary; Rights and Reproductions, Oberlin College.

**Documentation:**

| Basic Description: | Documentation should direct the researcher to a file of all paperwork, legal documents and correspondence related to the publication of the data or image. |
|---|---|

As of yet, no Publications have occurred, so a filing system for this information does not yet exist. I would recommend using the Publication form to reference each Publication as an index, and using this field to name the appropriate folder following.

**PublicationRemarks:**

| Basic Description: | Publication Remarks provides an opportunity for the cataloguer to describe the nature of the publication and any additional information he or she feels is relevant. |
|---|---|

One might ask here: What was published? Was it an image of this object? A reference to this type of object? A footnote referencing our collection or database? One might also note whether or not we are currently holding a copy of the publication and what access is available in using it.

## Cataloguing Ethnographic Objects

### Loans

This sheet is not necessary for every object catalogued. It records the information about possible loans in the history of the object either to or from Oberlin. The form contains six entry blocks. A separate entry should be made for each publication. See below a template entry block:

| Loans | |
|---|---|
| Identifier | |
| InstitutionLoaning: | |
| ContactOut: | |
| LocationOut: | |
| InstitutionReceiving: | |
| ContactIn: | |
| LocationIn: | |
| BeginDate: | |
| EndDate: | |
| ReturnOfObject: | |
| Certainty: | |
| Documentation: | |
| LoanRemarks: | |
| | |
| | |
| | |

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**InstitutionLoaning:**

| | |
|---|---|
| Basic Description: | The Institution Loaning is the owner of the object at the time of the loan. |

In most cases, this value will be 'Oberlin College' though in some situations you will find that an object in the collection was loaned to Oberlin College from another institution and not returned.

**ContactOut:**

| | |
|---|---|
| Basic Description: | The Contact Out is the name of the person at the Loaning Institution responsible for authorizing or conducting the loan. |

This name should be in the form: Last Name, First Name; Title; Institution. For Example: Wright, Mary; Curator; Oberlin College Museum.

**LocationOut:**

| | |
|---|---|
| Basic Description: | Location Out describes the Storage or Display location of the object immediately preceding the loan. |

Information in this field should be as descriptive as possible. Use standard location names and describe the system from which they were taken if one exists. For current systems used, see Object Location handout.

**InstitutionReceiving:**

| | |
|---|---|
| Basic Description: | The Institution Receiving names the Institution or Exhibition accepting the object on loan. |

For example: American Methodist Missions Centenary Celebration.

**ContactIn:**

| Basic Description: | Similar to ContactOut, Contact In is the name of the person at the Receiving end of the loan in charge of the transaction. |
|---|---|

This name should be in the form: Last Name, First Name; Title; Institution.

**LocationIn:**

| Basic Description: | Location In describes the Storage or Display location of the object while on loan. |
|---|---|

**BeginDate:**

| Basic Description: | Begin Date is the date which marks the start of the loan. |
|---|---|

**EndDate:**

| Basic Description: | End Date is the date which marks the termination of the loan. |
|---|---|

BeginDate and EndDate should be as accurate as possible. If we know only, for example, the dates of an Exhibition to which Oberlin lent objects, then use these fields to date the exhibition. If research determines the longer time period for which these objects were away from Oberlin, use these dates instead.

**ReturnOfObject:**

| Basic Description: | Return Of Object asks whether or not the object returned to the institution Loaning. |
|---|---|

This question should be answered 'Yes' 'No' or 'Unknown.' It is not always the case that materials are returned, often they get lost in the loan process.

**Certainty:**

| Basic Description: | The Certainty field allows the cataloguer to describe the degree to which he or she is certain that the loan took place. |
|---|---|

This field is a list; please see values and explanations below:

| LoansCertainty: | Explanation: |
|---|---|
| 1-Unlikely | You may select a certainty of 1 if a loan for this particular object is unlikely. You may use this rating if a previous researcher or reference suggests a possible loan for this object which you as cataloguer highly doubt or think incorrect. |
| 2-Possible_Unconfirmed | You may select a certainty of 2 if the object has not been proven excluded from a specific loan. For example: You are researching a loan and discover that a quip was loaned. If we have two quips and you do not know which one was actually sent, then for both a loan is Possible until confirmed. |
| 3-Suggested_Unconfirmed | You may select a certainty of 3 if a loan has been suggested but you lack research to prove this suggestion or vital information about the loan such as the Loaning or Receiving Institution. An example here is mention of a loan in the Accession Book or a tag which lists a Loan Number to an unknown destination. |
| 4-Certain_Unconfirmed | You may select a certainty of 4 if one or more Tags mention a loan and information about the object in a different system. For example: AMMCC Tags which claim 'Loaned by..' and list non-Oberlin Catalogue and ID numbers. |
| 5-Confirmed | You may only select a certainty of 5 if you have received documentation of the loan process from the loaning or receiving institutions. Tags do not count as proper documentation here. |

When recording LoanCertainty on the handout, you may use just the numeric rating or just the text as long as you doublecheck the direction of the scale and do not use words like 'Unconfirmed' without the context of the rest of their rating.

**Documentation:**

| Basic Description: | Documentation is a field which may be used to explain the nature and format of the documentation for a confirmed loan as well as to point researchers towards these documents. |
|---|---|

**LoanRemarks:**

| Basic Description: | Loans Remarks is an opportunity for the cataloguer to describe his or her reasonings behind the Certainty rating as well as to discuss any yet unmentioned information about the loan or inconsistencies in the above entry. |
|---|---|

The cataloguer here should note why this object deserves a Loans entry. For Example: AMMCC Round and Rectangular Tags; Cat.No. 8096; ID.No. 124.

## Cataloguing Ethnographic Objects

### References

This sheet is necessary for every object catalogued. It records the information about references quoted in the database entry and more general object-specific references which will be useful for the researcher. The form contains six entry blocks. A separate entry should be made for each reference See below a template entry block:

| References | |
|---|---|
| Identifier | |
| Author: | |
| Title: | |
| Publisher: | |
| Publication: | |
| PublisherLocation: | |
| Date: | |
| PageNumber: | |
| URL: | |
| ReferenceLocation: | |
| | |
| | |
| | |
| ReferenceRemarks: | |
| | |
| | |
| | |

Please see a note on Referencing webpages at the end of this handout.

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**Author:**

| | |
|---|---|
| Basic Description: | The Author field names the author of the reference. |

Please use standard name format here: Last Name, First Name (if relevant).

**Title:**

| | |
|---|---|
| Basic Description: | The Title Field records the specific title of the work Referenced. This includes Article Titles, Database Titles, Paper Titles, etc. |

Title should be in a format appropriate to the media of the work.

**Publisher:**

| | |
|---|---|
| Basic Description: | Publisher names the Publishing House or Institution of the Referenced work. |

**Publication:**

| | |
|---|---|
| Basic Description: | Publication is the less general manifestation of Title. It includes Book Titles, Journal Names, Webpage Names, etc. |

Publication should be in a format appropriate to the media of the work.

**PublisherLocation:**

| Basic Description: | Publisher Location names the city where the Publisher is located. |
|---|---|

Publisher Location should take the form: State: City if within the US and Country: City if outside the US.

**Date:**

| Basic Description: | The Date field lists the Date of the References Publication or, instead of access if referencing a Website. |
|---|---|

**PageNumbers:**

| Basic Description: | Page Numbers lists the appropriate Page Numbers of the reference. |
|---|---|

Page Numbers should be listed without an abbreviation of 'page.' You can include pages with a hypen or list separated pages with a semicolon. You may also reference Catalogue Numbers, Plate Numbers and Footnote/Endnote Numbers here. These later references should be identified by type. Examples include:

| | |
|---|---|
| PageNumbers: | 32 |
| PageNumbers: | 24-28 |
| PageNumbers: | 36; 49; 60. |
| PageNumbers: | Cat.No. [1/4335]; [1/4223] |
| PageNumbers: | 20; Cat.No. 12; Ill. 34.2; Note 15 |

**URL:**

| Basic Description: | If the reference is a Webpage, then in this field list the Webpage's URL. |
|---|---|

**ReferenceLocation:**

| Basic Description: | Reference Location describes the physical location of unpublished References. |
|---|---|

For example, here one would note the location of materials in the Oberlin College Archives. This should be done in the following manner: Oberlin College Archives; Group; Series; Folder; Box or in a similar clear pathway. You will not have space in this field to list all the above titles, so you may direct the researcher through with appropriate words. On the paper forms you may abbreviate references to the Accession Book because they are currently standardized, but please write out all other entries. See below:

| | | |
|---|---|---|
| 1 | Full Pathway: | Oberlin College Archives; Group: Oberlin College Museum; Folder: Oberlin College Museum Accession Book; Box 3 |
| 2 | In Database: | Oberlin College Archives; OCMuseum; OCM Accession Book; Box3 |
| 3 | On Paper: | OCArchives; OCM; OCMAcBook; Box3 |

**Rererence Remarks:**

| Basic Description: | The Reference Remarks field is an opportunity for the cataloguer to describe why the reference was included. Here you may describe the content and form of the reference, as well as any additional information you feel necessary. |
|---|---|

When referencing the Accession Book, always quote the relevant Accession in this field. If the Accession has a one-line general description, quote this description directly. If it instead contains a detailed list of objects, quote the relevant objects. You may extend this quote to include additional relevant infformation in other Accession fields as well. For Example:

| | |
|---|---|
| ReferenceRemarks: | Ac.660: "24 Grass Baskets." or "2 Hanging Baskets with Lids." |
| Refernece Remarks: | Ac.469: "Lot Native Weapons and Utensils." |

Continue in the remarks describing inconsistincies or problems (if an object doesn't seem to be in an Accession list, etc.) and any other information you feel relevant.

Referencing Webpages:

To site an object in a different institution's online database or other relevant information related to your object please first p relevant page or catalogue entry from the Webpage so that we may keep documentation of the reference. At the bottom of the p write "Ref:" and then the Unique Number of the object which references this webpage. The printout should then be filed in a Re folder for the particular database referenced (for example AMNH Ref, CAS Ref, CMNH Ref, etc.) or in a more general referenced w folder. You should place the printout in the 'File' folder, and the document manager will file it properly.

Most relevant information for the catalogue entry should exist on the printout, but check to confirm this before you close your b For the sample block below, please see information about each field and how it applies to your website reference.

| References | | |
|---|---|---|
| Identifier | Please fill in the object Identifier in the standard method. | 132 |
| Author: | If your webpage is a text reference, then it may have an author. This field is rarely relevant to collections databases. | |
| Title: | Title refers to the title of the Collection or of the Collection Database. Most databases list this title at the top of the printout. | Anthropology Collections |
| Publisher: | Publisher is the Institution which runs the database. | The American Museum of Natural History |
| Publication: | Publication is the Title of the Webpage where the database is found. | AMNH Website |
| PublisherLocation: | Publisher Location is not necessary for web references. | |
| Date: | Date is the date on which the website was accessed. Many browsers will print this date on the bottom of the printout. | 6/24/04 |
| PageNumber: | Page Number refers to Catalogue Number in this case. | Cat.No. [1/2046] |
| URL: | URL should be a general URL for the database, and not a long query string for the particular object. | http://anthro.amnh.org/anthropology |
| ReferenceLocation: | Reference Location is not relevant for web references. | |
| ReferenceRemarks: | Reference Remarks should explain why this object or site is referenced. | This object is similar in design to XXX.X#.xxx.#### |

Keep in mind while researching other databases online, if you see an object which reminds you of one you have seen in our coll then go ahead and print the entry so that it will be easily available for the cataloguer of the relevant object. These unrefe webpages are filed under the Institution managing the database in an 'Unref' folder, for example: AMNH Unref.

## Cataloguing Ethnographic Objects
## Editor

This sheet is necessary for every object catalogued. It records the information about all changes made to the objects metadata. The form contains ten entry blocks. A separate entry should be made for each edit session (ie:A different editor on the same day or the same editor on different days or with a significant time gap). See below a template entry block:

| Editor | |
|---|---|
| Identifier | |
| EditorName: | |
| EditDate: | |
| EditorRemarks: | |
| | |
| | |
| | |
| | |

Before you begin filling out this form, please record your name and date on the bottom.

Below find a description of each field on the worksheet as well as a description of problems which may occur in properly filling out the forms:

---

**Identifier:**

| | |
|---|---|
| Basic Description: | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |

The Identifier is a precautionary method anticipating the loss of packet staples and the ripping of sheets over time. It should be copied onto every entry block filled out.

**EditorName:**

| | |
|---|---|
| Basic Description: | Editor Name records the name of the person who has made changes to the database entry or Object packet. |

Names here should be in the form: First Name Last Name. This form differs from most used thruogh the database because it mirrors the Oberlin College email address system.

**EditorDate:**

| | |
|---|---|
| Basic Description: | Edit Date is the date on which the listed changes are made to the database entry or Object's packet. |

**EdirorRemarks:**

| | |
|---|---|
| Basic Description: | Editor Remarks is the field in which the editor should list all changes made and if necessary, the cause for making such changes. |

Information in this field should not be in sentence form. It should be descriptive of one's actions, though as brief as possible. Use keywords like: Changed, Added, Reduced, Removed, Entered, etc. Naming an action carries it through all subsequent field names until another action is named to void it. Field names should be separated by semicolons. Use standard phrases if possible. See example below:

EditorRemarks: Added Design Remarks; Identifiers; Condition Use and Remarks; Changed Location and Tags to match; Spelling and Grammar check; Entered object into database.

You may abbreviate Fields as necessary on the paper forms.

## Cataloguing Ethnographic Objects

### Lists

Below find a combined reference of all lists for database drop-down menus. The lists are alphabetical order by Field Name.

**City_Village_Site:**

| |
|---|
| Amanzimtote Seminary |
| Amaguyana |
| Aziak |
| Ballundo |
| Baleni |
| Basutuland |
| Benguela |
| Bihe |
| Bingawana |
| Brustol Bay |
| Cape Nome |
| Cetywayo |
| Ceylon |
| Chaletmiut |
| Chiluwan/Chilwan/Chiluana |
| Delagoa Bay |
| Durban |
| Emkontweni |
| Empusheni/Ugologodo |
| Esidumbini |
| Ft. Wrangle |
| Gorongoso |
| Groutville |
| Gwamba |
| Hawaiian Islands |
| Ifafa Mission |
| Ifumi |
| Itefamsi Mission |
| Inanda Seminary |
| Inhambane |
| Intimbunkulu |
| Kassianamute |
| Kotzebue/Kotzebul Sound |
| Kushnuk |
| Kushumuk |
| Lewis Mission |
| Lindley Mission |
| Makupi |
| Mapumulo/Mopumilo |
| Maritzburg |
| Mariyana |
| Marshall Islands |
| Micronesian Islands |
| Mongwe |
| Mosilikatse |
| Navigator Islands/Samoa |
| Somerville |
| St. Faiths Hill |
| St. Lawrence Island |
| St. Michaels Island |
| Table Mountains |
| Tambozi |
| Umgawe's Land |
| Umlaus |
| New Inkhtuhtyqumut |
| Noodsberg |
| Norton Sound |
| Port Clarence |
| Sabi River |
| Sledge Island |
| Society Islands |
| Umoyamhle |
| Umseligazi |
| Umtwalume Mission |
| Umvoti |
| Umzila's land: Monomotapa |
| Umzimkulu |
| Umzumbe |
| Umzumduzi/Umsumduzi |
| Undhlehelo's Land |
| Ungalashka |
| Ungava Bay |
| Uzmabuda |
| Yukon/Youkon |
| Unknown Site |
| Other Site |

Ooglaamil
Ceylon

**Condition:**

| |
|---|
| 1-Poor |
| 2-Fair |
| 3-Good |
| 4-Very Good |
| 5-Excellent |

**ContempCountry:**

| |
|---|
| Angola |
| Canada |
| China |
| Fed.Micronesian States |
| Japan |
| Mozambique |
| South Africa |
| United States |
| Zambia |
| Other |
| Unknown |

**Continent:**

| |
|---|
| Africa |
| Asia |
| Australia |
| Europe |
| North America |
| South America |
| Unknown Continent |

**Culture:**

| |
|---|
| Eskimo |
| Ovimbundu |
| Tonga |
| Zulu |
| Other |
| Unknown |

**EthnolingGr:**

| |
|---|
| S.Bantu: |
| S.Bantu: Nguni |
| S.Bantu: Sotho |
| S.Bantu: Venda |
| Other Ethnol iGroup |
| Unknown Ethnol Group |

**FieldCollector:**

| |
|---|
| APP-Applegate, J. |
| BAR-Barnes |
| CLA-Clark, W. |
| DAL-Dall, W.H. |
| DAW-Dawson, W.L. |
| GIL-Gillette, E. |
| LIT-Little, A. |
| LOG-Logan, R.W. |
| LOR-Lorey, A.E. |
| MCK-McKay, C.L. |
| NEL-Nelson, E.W. |
| PON-Pond, L. |
| RAY-Ray, P.H. |
| RIC-Richards, E.H. |
| SAN-Sanders, W.H. |
| SHE-Sherry, L.B. |
| STN-Stoney, G.M. |
| STO-Stover, W.A. |
| STU-Sturges, A.A. |
| TAY-Taylor, W.T. |
| THM-Thompson, W.L. |
| THO-Thompson, G. |
| TUR-Turner, L.M. |
| TYL-Tyler, J. |
| XXX-Unknown |

DAW-Dawson, W.L.

**ImageName:**

| |
|---|
| Front View |
| Back View |
| Side View |
| Top View |
| Bottom View |
| Middle View |
| Outside View |
| Inside View |
| Component View |
| Detail |
| Detail Front |
| Detail Back |
| Detail Side |
| Detail Top |
| Detail Bottom |
| Detail Middle |
| Detail Outside |
| Detail Inside |
| Detail Component |
| Other View |

**Material:**

| |
|---|
| a-Wood |
| b-Metal |
| c-Reed/Grass |
| d-Animal Skin |
| e-Animal Bone |
| f-Sinew/Other Organs |
| g-Shell |
| h-Textile/Fabric |
| i-Feather |
| j-Ceramic |
| k-Stone |
| l-Gourd |
| m-Beads |
| n-Miscellaneous Organic (Seeds) |
| o-Plaster Cast (Replica) |
| p-Glass |
| q-String/Twine/Thread |
| r-Ivory |
| s-Paper |
| x-Unknown Material |

+ - Horn

**MaterialType:**

| |
|---|
| Primary |
| Secondary |

**LoansCertainty:**

| |
|---|
| 1-Unlikely |
| 2-Possible_Unconfirmed |
| 3-Suggested_Unconfirmed |
| 4-Certain_Unconfirmed |
| 5-Confirmed |

**ModeOfAcquisition:**

| |
|---|
| Purchase |
| Loan |
| Donation/Gift |
| Conditional Donation |
| Inheritance |
| Other Acquisition |
| Unknown Acquisition |
| Field Collector |
| MuseumCollector |
| Museum Donor |

**ModeOfRelease:**

| |
|---|
| Sale |
| Donation/Gift |
| Conditional Donation |
| Estate |
| Other Release |
| Unknown Release |

**NaturalRegion:**

| |
|---|
| Africa, Central |
| Africa, North |
| Africa, S or SE |
| Africa, S or SW |
| Alaska |
| Arctic |
| Asia, East |
| North American Plains |
| Pacific |
| Pacific Northwest |
| Other |
| Unknown |

**ObjectName:**

| | |
|---|---|
| Adze | Handle |
| Adze Blade | Hanger |
| Aerophone | Headdress |
| Anklet | Headrest |
| Anvil | Hide |
| Armor | Historic Photo |
| Arrow | Hook |
| Arrowhead | Hoe |
| Arrow Shaft | Horn |
| Axe | InorganicMat. |
| Axe Blade | Jar |
| Axe Handle | Jewelery |
| Bag | Jug |
| Basket | Knife |
| Beadwork | Knobkerry |
| Bell | Ladle |
| Bellow | Leather |
| Belt | Lid |
| Blade | Lipplug |
| Blanket | Mat |
| Bow | Model |
| Bowl | Mortar |
| Box | Mug |
| Bracelet | Musical Instr. |
| Broom | Necklace |
| Cane | OrganicMat. |
| Case | Ornament |
| Charm | Pestle |
| Circlet | Pin |
| Claw | Pipe |
| Clothing | Plow |
| Club | Pot |
| Comb | Pouch |
| Container | Pounder |
| Cup | Powder Horn |
| Currency | Punch |
| Dipper | Purse |
| Document | Quill |
| Drum | Quip |
| Drumstick | Quiver |
| Earplug | Rattle |
| Feather | Ring |
| Fishbag | Rope |
| Flute | Sandal |
| Furniture | Sculpture |
| Gourd | Shackle |
| Hair Ornament | Sheath |
| Hammer | Shield |
| Hammock | Skull |
| Hamper | Sledgehammer |

| |
|---|
| Slit Gong |
| Snuffbox |
| Spear |
| Spear Point |
| Spear Shaft |
| Spoon |
| Staff |
| Stem |
| Strainer/Sieve/Skimm |
| Sword |
| Tablet |
| Teeth |
| Textile |
| Thumb Piano |
| Tongs |
| Tool |
| Toy |
| Tray |
| Tweezers |
| Unknown Ob |
| Vessel |
| Wallet |
| Whip |
| Whisk |
| Wire |
| Xylophone |
| Zither |

Model
Weight
Tablet
Toggle
Doll

**Subtype**

| |
|---|
| C1-Household/Domestic |
| C2-Weapons |
| C3-Agricultural |
| C4-Musical Instruments |
| C5-Decorative |
| C6-Ritual |
| C7-Miscellaneous |
| N1-Cranial Tissues (all) |
| N2-Post-Cranial Bone |
| N3-Skin/Pelt |
| N4-Claw |
| N5-Plant/Other Organic |
| N6-Miscellaneous |

**ObjectType**

| |
|---|
| Cultural |
| Natural |

**OriginalCountry:**

| |
|---|
| Angola |
| Japan |
| Natal |
| Portuguese East Africa |
| Other |
| Unknown |

**RelationToCollector:**

| |
|---|
| Aunt |
| Brother |
| Cousin |
| Daughter |
| Father |
| Friend |
| Grandchild |
| Grandparent |
| Guardian |
| Mother |
| Neice |
| Nephew |
| Peer |
| Professor |
| Self |
| Sister |
| Son |
| Uncle |
| Other |
| Unknown |

**ReturnOfObject**

| |
|---|
| Yes |
| No |
| Unknown |

## Cataloguing Ethnographic Objects

### Basic Description of Fields

Below find a consolidated reference for field descriptions organized by form.

### Ethnographic Object Catalogue Sheet: Missionary Collection

| | |
|---|---|
| UniqueNumber | This number is specific to the object and is assigned by the Cataloguer. It identifies the object and relates the tagged object to the database entry. |
| ObjectName | This is a broad one or two word title for the object. Names are selected from a list and can either broadly define the type of object or more generally define the objects use and cultural role. |
| AltObjectName | Similar to Object Name, Alternate Object Name allows the cataloguer to define the object. This field can take the form of a more specific name for an object that fits only in a more general category for Object Name, or it can provide a second conjecture for an unidentified object. This area can also be used to provide a second name for an object in a language more specific to its cultural role. |
| ObjectType | Object Type is a broad grouping of objects into two catagories: cultural and natural. Cultural objects have been manipulated for human use, natural objects have been collected as examples of their existance. |
| ObjectSubType | This field breaks the Object Type catagories down even further to group objects based on their similar or dissimilar functions in the Cultural catagories, and by the type of natural product in the Natural catagories. |
| ObjectIDRemarks | This field allows the cataloguer to expound on the identification of the object. Here one may see statements of questionable identification as well as explanations regarding the choice of Object Name, Alternate Name, Type and Subtype. |
| Quantity | This number refers to the quantity of objects or component parts catalogued under this Unique Number. Any entry with a number over one should have related Component Parts entries. This includes objects initially in separate pieces as well as objects currently in separate pieces due to condition. |
| ModeOfAcquisition | Mode of Acquisition describes how the object initially became a part of the collection, or more specifically how it was accessioned by the Oberlin College Museum. |
| DateOfAcquisition | This field records the date that the object was Accessioned into the collection. |
| FieldCollector | Field Collector refers to the initial collector of the object. This is the person who removed the object from its cultural context and redefined it as ethnographic material, specimen, souvenir, trophy, etc. |
| MuseumDonor | The Museum Donor is the person who donates the object to Oberlin College. This field names the last individual to own the material before it becomes a part of the collection. |
| MuseumCollector | The Museum Collector is the individual working on the Museum side of the Accession transaction. This is often the person responsible for accessioning donated materials, or selecting materials from larger collections to purchase. |
| CollectionDate | This field refers not to the collection as the Oberlin College Missionary Ethnographic Collection, but rather to the date of the collection of materials from the field. These dates are thus specific to the Field Collector and encompass the number of years during which the specific object could have been collected. |
| CollectionName | The collection name refers to the Collection in its current form: the Oberlin College Missionary Ethnographic Collection. |
| BeginDate | This field refers to object's manufacture. Based on style, use, cultural context, etc. this date should reflect the earliest point in history when the object in this form was manufactured. |
| EndDate | Similar to Begin Date, End Date should reflect the point in time after which this object is not commonly being produced, or the point at which its form as evolved significantly. Together these two fields should place the object in a general period of production. |
| Period | Period referrs to any definable period to which the object can be attributed. This can be an artistic period, a political period, a historical period, etc. |
| DateRemarks | At this occasion the cataloguer can extrapolate on choices made in defining the previous dates. This field can serve as an opportunity to explain any indiscrepancies or difficulties in dates, and to convey the cataloguers reasoning in dating the object. |
| Culture | This field defines the Culture in which the object was manufactured. |
| EthnolinguisticGr. | This field defines the Ethnolinguistic Group in which the object was manufactured. |
| Continent | As a very general location, Continent defines the source continent for the object. |
| NaturalRegion | Natural Region defines location to a more specific degree than Continent. The Natural Regions refer to specific areas of the globe. |
| OriginalCountry | Original Country refers to the country or colony as defined at the point in time when the object was collected. |
| ContempCountry | Contemporary Country refers to the current political definition of the area where the object was initially collected. |
| City_Village_Site | This field allows for the most specific locational definition. Included may be small regions or districts, village names, Mission names, land under a specific ruler, etc. |
| CulturalContext | This field creates an opportunity to explore the role of the object in its initial or changing cultural context. The cataloguer here can expound on the objects intended purpose and use, subtleties in manufacture and production, cultural meaning of the object and the objects role, symbolism and intricacies of design and form, etc. |

| | |
|---|---|
| Artists | If the name of a particular manufacturer, designer, artist or artisan is known, it will be recorded in this field. |
| School_Style | School_Style defines the objects particular design or form. Included in this category are patterns specific to site, to a period or time, or to a particular artist or culture. |
| DesignRemarks | In this field the cataloguer can describe decorative elements of the object as well as design as defined by form. This field should provide the most detailed description of the object by describing the combination of elements which make it unique. |
| DecorTechnique | Décor Technique includes the methods through which the objects design is realized. This includes broad categories which can place the object into the hands of a particular artist, workshop, production field, etc. |
| MethodOfManuf | Method of Manufacture is similar to Décor Technique though more specific. At this point the cataloguer can expound on the objects physical construction, such as treatment of materials, tools used for production, time involved in production, etc. |
| Remarks | This Remarks field is an opportunity for the cataloguer to expound on research, logic or decisions resulting in the above-assigned field values. |
| Condition | Condition records the current condition of the object on a scale of 1-5. |
| ConditionRemarks | This field allows the cataloguer to justify the placement of the object's condition on the Condition scale. This is an opportunity to describe in detail the state of preservation or disrepair of the object. |
| Inscription | Inscription refers to anything written directly on the object. This excludes sticker-tags. This field should thus include a quote of the particular inscription as well as any descriptive information about the placement or media of the inscription. |
| Description | Description is an general paragraph about the object. It should incorporate important information expounded on in detail elsewhere in the database entry. This field is an opportunity to incorporate the elements of description into a coherent whole, and to explain the relationship between fields. |
| Cataloguer | This field is reserved for the name of the person responsible for preparing the catalogue entry for this database. |
| CatalogueDate | This date is the date the object was initially catalogued for this database. |
| CatalogueRemarks | This field is an opportunity for the cataloguer to explain any yet unexplained choices made during the cataloguing of the object. It also allows the cataloguer to mention any details regarding the process taken to catalogue the object, or to reference any previous cataloguers role in the entry. |

**Object Characteristics**

| | |
|---|---|
| Shape | Shape is a general description of the objects geometric form. |
| Color | Color refers to all colors of the object and material, including natural and later-added tones. |
| DimensionLinear | This field refers to the unit in which the following measurements are taken. |
| Length | This field refers to the length of the object in general as well as to the length of any section the cataloguer feels is particularly relevant. |
| Width | This field refers to the width of the object in general as well as to the width of any section the cataloguer feels is particularly relevant. |
| Height | This field refers to the height of the object in general as well as to the height of any section the cataloguer feels is particularly relevant. |
| Depth | This field refers to the depth of the object in general as well as to the depth of any section the cataloguer feels is particularly relevant. |
| Diameter | This field refers to the diameter of the object in general as well as to the diameter of any section the cataloguer feels is particularly relevant. |
| Circumference | This field refers to the circumference of the object in general as well as to the circumference of any section the cataloguer feels is particularly relevant. Circumference here may also be interpreted as perimeter if relevant to the object. |
| DimensionArea | This field refers to the unit in which the following measurements are taken. |
| Area | This field refers to the area of the object in general as well as to the area of any section the cataloguer feels is particularly relevant. |

**Tags**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| TagType | This field records the Type of tag from which the other fields in the Entry Block draw their values. Identification of TagType is through form and arrangement of the tag, as well as information present. |
| UniqueNumber | This field records the object's Unique Number as assigned in the recent Cataloguing process. |
| AuthorsInitials | This field records the initials of the tag's author if given. |
| TagDate | This field records the date the tag was added to the object. |
| EAPhotoNumber | This field identifies the four-digit number associated with all images of this particular object. It is preceded by EA. |
| EAPhotoDate | This field identifies the date on which photography was conducted. |

| | |
|---|---|
| StorageLocation | This field records the current location of the object. Initially, this is at the time of tag creation, though tags may be ammended I necessary. |
| ObjectName | This field refers to any title given to the objects on the tags. |
| ObjectType | This field refers to any recorded information on tags which expresses to a method used to group or classify the collection (with the exception of the Unique Number). |
| CatalogueNumber | This field lists any Catalogue Numbers mentioned on the tags. This includes only numbers specifically marked as Catalogue Numbers. |
| IDNumber | This field refers to any number listed which is intended to uniquely identify the object. This field does not include Catalogue Numbers or the Unique Number on the Catalogue Tag. |
| LoaningInst. | This field refers to the Institution named as owner of the object on tags added in the case of Loan, Exchange or Exterior Storage |
| Location | This field refers to any location recorded on a tag with the exception of the StorageLocation marked on the EAPhotoTag. This may include location of Field Collection, Location in previous Museum, Location of Collector, etc. and can be at any level of generality from Continent to Room. |
| Collector | This field records the Collector of the object if indicated on a tag. |
| AccessionNumber | This field records the Accession Number assigned to the object's lot when accepted into the Oberlin College Museum. |
| Acc_CollDate | This field should contain any date written on tags which is considered not to be a TagDate or EAPhotoDate. This encompasses Accession Dates and Collection Dates. |
| Description | This field includes additional descriptive information contained on tags as well as comments from the cataloguer relevant to the particular tag. |

**ObjectLocation**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| StorageLocation | Storage Location refers to the current place where the object is located. This may include a Room, Box, Cabinet, Display Case, or Another Institution in the case of a Loan. |
| Date | Date refers to the date on which you record the above location. It helps to pinpoint an objects trajectory over time. |
| LocationRemarks | Location Remarks provides an opportunity for the cataloguer to discuss any additional pertinent information regarding the location of the object. |

**ComponentParts**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| PartName | Part Name identifies each Component Part as individual and different from the object's entirety. Part Name can be relational or descriptive. |
| PartQuantity | Part Quantity describes the number of pieces catalogued as each Component Part. |
| PartNumber | Part number refers to the Unique Number for the Component Part. This number should be mirrored on the object's tag. |
| ComponentRemarks | Component Remarks provides an opportunity for the cataloguer to describe the Component Part. One might find here a physical description of the part, an explanation of how the part relates to the whole, notes on the form and material of the part as well as the cataloguer's reasoning in determining the part's status. |

**OtherOwners**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| Name | This field records the name of the Owner whom the other fields refer to. |
| DatesOwned | Dates owned records the time period during which the Owner possessed the object. |
| ObjectIdentifier | Object Identifier refers to any identification of the object by the Owner. This can include cataloguing systems imposed at the time of ownership or the name by which the object was identified. |
| ModeOfAcquisition | Mode of Acquisition describes how the object initially became a part of the collection, or more specifically how it was obtained by this particular Owner. |

| | |
|---|---|
| ModeOfRelease | Mode of Release is similar to Mode of Acquisition. Instead of describing how an object was obtained by an Owner, Release describes the method through which an Owner lost ownership of the object. |
| RelationToCollector | Relation to Collector describes the connection between this Owner and the Field Collector. |
| Remarks | This field provides an opportunity to discuss any relevant information about the owner not dealt with above. In the case of Field Collector, Museum Donor or Museum Collector, the cataloguer should use this field to extrapolate on the problem which led them to use an Other Owners form for this individual. |

**Material**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| Material | Material names the material group from which the object is made. |
| MaterialType | Material Type divides the object's materials into two types: Primary and Secondary based on their use in the object. |
| MaterialUse | Material Use is a field in which the cataloguer may detail the role of the material within the object. |
| TechniqueOfManuf | Technique of Manufacture is similar to object Method of Manufacture though here material specific. At this point the cataloguer can expound on the physical treatment of materials, tools used for working with the material, etc. |
| MaterialCondition | Similar to Object Condition, though here material specific. Condition records the current condition of the material on a scale of 1-5. |
| Remarks | This Remarks field allows the cataloguer to extrapolate on any information related to the material which has not previously been expressed. This may include specifics on the material's condition, the form of the material, the color or dimensions of the material, different manifestations of the material within the object, or questionable identifications of the material. |

**Images**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| EAPhotoNumber | The EAPhotoNumber is assigned at the time of photography as the object-identifying number. Thus multiple images of a single object are linked by sharing this number. |
| ImageName | Image Name identifies the image in relation to other images of the same object. Names often reflect the particular view which is presented. |
| ImageFilename | The Image Filename relates the unique Name of the Image on the computer or disc. This allows the cataloguer to select the intended image for uploading to the database. |
| DatabaseFN | When Images are uploaded to the database they are renamed into a filename system. The reuling filename belongs in this field. |
| ImageSize | Image Size relates the dimensions of the full size image in Pixels. |
| FileSize | This field relates how large the file is, or how much 'rrom' it takes up on the computer. |
| Resolution | Resolution is a measure of image quality. |
| ImageUse | This field describes any copyright or reproduction rights information associated specifically with this image. Unless measures have been taken for publication, thie image is subject to the overarching copyright statement for the database and thus this field should be left blank. |
| Photographer | This field records the name of the photographer. |
| Publications | Publications is an opportunity to reference any publication of this particular image outside of the database. Instead of full quotations, this field can refer the database user to the appropriate entry on the References form. |

**Publications**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| Author | Author is the name of the author of the piece published. |
| Title | Title is the name of the piece published. Note that Title is on a level of generality under Publication. |
| Publisher | Publisher names the Publisher of the work. |
| Publication | Publication is the highest level of generality for naming a piece. |
| PublisherLocation | Publisher Location describes the city where the Publishing House is located. |

| | |
|---|---|
| Date | Date is the date of Publication. |
| PageNumber | Page Numbers lists the pages in the work which reference or relate to or reproduce objects or images from our collection. |
| AuthorizedBy | The name which occupies the Authorized By field should be that of the person responsible for managing the issue of rights of publication. This person should be the most informed about the transactions which occurred pre-publication. |
| Documentation | Documentation should direct the researcher to a file of all paperwork, legal documents and correspondence related to the publication of the data or image. |
| PublicationRemarks | Publication Remarks provides an opportunity for the cataloguer to describe the nature of the publication and any additional information he or she feels is relevant. |

**Loans**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| InstitutionLoaning | The Institution Loaning is the owner of the object at the time of the loan. |
| ContactOut | The Contact Out is the name of the person at the Loaning Institution responsible for authorizing or conducting the loan. |
| LocationOut | Location Out describes the Storage or Display location of the object immediately preceding the loan. |
| InstitutionReceiving | The Institution Receiving names the Institution or Exhibition accepting the object on loan. |
| ContactIn | Similar to ContactOut, Contact In is the name of the person at the Receiving end of the loan in charge of the transaction. |
| LocationIn | Location In describes the Storage or Display location of the object while on loan. |
| BeginDate | Begin Date is the date which marks the start of the loan. |
| EndDate | End Date is the date which marks the termination of the loan. |
| ReturnOfObject | Return Of Object asks whether or not the object returned to the Institution Loaning. |
| Certainty | The Certainty field allows the cataloguer to describe the degree to which he or she is certain that the loan took place. |
| Documentation | Documentation is a field which may be used to explain the nature and format of the documentation for a confirmed loan as well as to point researchers towards these documents. |
| LoanRemarks | Loans Remarks is an opportunity for the cataloguer to describe his or her reasonings behind the Certainty rating as well as to discuss any yet unmentioned information about the loan or inconsistencies in the above entry. |

**References**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| Author | The Author field names the author of the reference. |
| Title | The Title Field records the specific title of the work Referenced. This includes Article Titles, Database Titles, Paper Titles, etc. |
| Publisher | Publisher names the Publishing House or Institution of the Referenced work. |
| Publication | Publication is the less general manifestation of Title. It includes Book Titles, Journal Names, Webpage Names, etc. |
| PublisherLocation | Publisher Location names the city where the Publisher is located. |
| Date | The Date field lists the Date of the References Publication or, instead of access if referencing a Website. |
| PageNumber | Page Numbers lists the appropriate Page Numbers of the reference. |
| URL | If the reference is a Webpage, then in this field list the Webpage's URL. |
| ReferenceLocation | Reference Location describes the physical location of unpublished References. |
| ReferenceRemarks | The Reference Remarks field is an opportunity for the cataloguer to describe why the reference was included. Here you may describe the content and form of the reference, as well as any additional information you feel necessary. |

**Editor**

| | |
|---|---|
| Identifier | This field is relevant only to the paper forms. Its equivalent in the database is autogenerated for the object. It serves as the only method for identifying this form with the primary catalogue form and thus the object. The Identifier is the last four digits of the UniqueNumber assigned to the object. |
| EditorName | Editor Name records the name of the person who has made changes to the database entry or Object packet. |
| EditDate | Edit Date is the date on which the listed changes are made to the database entry or Object's packet. |
| EditorRemarks | Editor Remarks is the field in which the editor should list all changes made and if necessary, the cause for making such changes. |

## Cataloguing Ethnographic Objects

### Format

Taking care to ensure that your catalogue entries are in a standard and recognizable format is of the utmost importance. This handout will briefly examine the proper format

In most cases, you may abbreviate as necessary when writing out information, though it is always better to write things out in full. Keep in mind that someone besides you may be entering this information into the database, and thus any abbreviations used should be clearly identified. Capitalizations and proper punctuation fall under the same considerations. You may enter your name: erin allen as long as a future cataloguer can understand that it should be typed Erin Allen when put into the database. If you question your clarity at all, please provide the more clear option. The proper database format for all fields is listed below.

### Ethnographic Object Catalogue Sheet: Missionary Collection

| | |
|---|---|
| UniqueNumber | The Unique Number should be in the format XXX.X#.xxx.####. Or Collectors Code.Subtype Code.material codes.identifier. |
| ObjectName | Object Name Should be written out in full as it appears on the list. |
| AltObjectName | Alternate Object Name should be written out in full both on paper and in the database. |
| ObjectType | For Object Type you may use the abbreviations "C" or "N" as appropriate. |
| ObjectSubType | For Object Subtype you may use the abbreviations which precede the catagories in the database list. Ex: C1 for C1-Household/Domestic. |
| ObjectIDRemarks | Object ID Remarks should be in complete thoughts separrated by semicolons and concluding with a period. |
| Quantity | Quantity should be in Number form. |
| ModeOfAcquisition | Mode of Acquisition should be written out as appears in the list. You may instead substitute only one word of a two word option as long as your intention is clear. |
| DateOfAcquisition | Date of Acquisition should be in date form in the database: YYYY-MM-DD, using zeros where a number is unknown. On paper you may use any standard date format. |
| FieldCollector | Fpr Field Collector you may write out the name as it appears in the list. You may choose not to include the three letter abbreviation if you wish. Ex: Richards, E.H. |
| MuseumDonor | Museum Donor should be written as it appears in the documentation. If multiple options exist, use Field Collector format. |
| MuseumCollector | Museum Collector should be written as it appears in the documentation. If multiple options exist, use Field Collector Format. |
| CollectionDate | Collection Date does not have to follow date format, and may take whatever form is most appropriate. Ex: 1880-1908 |
| CollectionName | Collection Name is autofilled: Oberlin College Missionary Ethnographic Collection. |
| BeginDate | Begin Date does not follow date format but should be written in the form most appropriate. |
| EndDate | End Date does not follow date format but should be written in the form most appropriate. |
| Period | Period does not follow date format but should be written in the form most appropriate. |
| DateRemarks | Date Remarks should be in complete thoughts, separated by semicolons and terminating in a period. |
| Culture | Culture should be written in the form in which it appears in the database list. |
| EthnolinguisticGr. | Ethnolinguistic Group should be written in the form in which it appears in the database list. |
| Continent | Continent should be written in the form in which it appears in the database list. |
| NaturalRegion | Natural Region should be written in the form in which it appears in the database list. |
| OriginalCountry | Original Country should be written in the form in which it appears in the database list. |
| ContempCountry | Contemporary Country should be written in the form in which it appears in the database list. |
| City_Village_Site | City Village Site should be written in the form in which it appears on the documentation. |
| CulturalContext | Cultural Context should be in complete thought format, separated by semicolons and terminating in a period. |
| Artists | Artist should be in the format in which it appears in the documentation. |
| School_Style | School/Style should be in the format in which it appears in the documentation. |
| DesignRemarks | Design Remarks may be in paragraph form or in complete though form if you deem it more appropriate. |
| DecorTechnique | Décor Technique should be in list form terminating in a period. Ex: Beadwork, Leatherwork, and Weaving. |
| MethodOfManuf | Method of Manufacture may be in paragraph form or in complete thought form if you deem it more appropriate. |
| Remarks | Remarks should be in complete thought format, separated by semicolons and terminating in a period. |
| Condition | Condition may be written either numerically or as text. Please consult the list for the codes. |
| ConditionRemarks | Condition Remarks should be in complete though format, separateled by semicolons and terminating in a period. |
| Inscription | Inscriptions should be in quotation marks as they appear on the object. Additional commentary may follow in complete thought format. |
| Description | Description should be in complete thought format, separated by semicolons and terminating in a period. |
| Cataloguer | Cataloguer should be in short name format: Firstname MI. Lastname. |
| CatalogueDate | Catalogue Date should be in date format: YYYY-MM-DD. |
| CatalogueRemarks | Catalogue Remarks should be in complete thought format, separated by semicolons and terminating in a period. |

| | |
|---|---|
| Shape | Shape should be in list format: Capitalize important terms, separate with semicolons, terminate in a period. Ex: Cylindrical Handle; Spherical Bowl. |
| Color | Color should be in list format: Capitalize important terms, hyphenate multi-word colors, separate with semicolons, terminate in a period. Ex: Light-Brown; Pink; Green-Blue. |
| DimensionLinear | Dimensions linear should be written out in lowercase letters. Ex: centimeters |
| Length | Length should be in Dimensions format: Name of Measurement (detail): Number; Name.... Etc. Ex: Total: 15; Base (tallest): 12 |
| Width | Width should be in Dimetnsions Format. |
| Height | Height should be in Dimensions format. |
| Depth | Depth should be in Dimesntions format. |
| Diameter | Diameter should be in Dimensions format. |
| Circumference | Circumference should be in Dimensions format. |
| DimensionArea | Dimensions Area should be written out in lowercase letters. |
| Area | Area should be in Dimensions format. |

## Tags

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| TagType | TagType should be written out as it appears in the list. |
| UniqueNumber | Unique Numger should be written out as it appears on the tag: XXX.X#.xxxx.#### |
| AuthorsInitials | Authors Initials should be all capital, written without spaces. |
| TagDate | Tag Date should be in date format: YYYY-MM-DD. |
| EAPhotoNumber | EAPhotoNumber should be written as it appears on the tag: EA####. |
| EAPhotoDate | EAPhotoDate should be in date format: YYYY-MM-DD. |
| StorageLocation | Storage Location should be written either: Box ##, or ###-X:X(#). More storage codes may arise in the future. Ex: Box 18. Or 306-C:B(4) |
| ObjectName | Object Name should be written exactly as it appears on the tag. |
| ObjectType | Object Type should be written: RN x ## or RN # x ##. Ex: VI z 09. |
| CatalogueNumber | Catalogue Number should be written as it apears on the tag. Ex: 8099. |
| IDNumber | ID Number should be written as it appears on the tag. Ex: 114. |
| LoaningInst. | Loaning Institution should be written out, though if it is Oberlin College, you do not need to include following information like "Oberlin, O." |
| Location | Location should be written as it appers on the tag. |
| Collector | Collectors Name should be written as it appears on the tag. |
| AccessionNumber | Accession Number should be in the form: Ac.###. Note no spaces between the period and number. Ex: Ac.661. |
| Acc_CollDate | Accession or Collection Date should be written in date format. |
| Description | Description should be written as it appears on the tag and contained within quotation marks. |

## ObjectLocation

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| StorageLocation | Storage Location should be written in the following format: Building RoomNumber SystemBox Number or Cabinet Number. Ex: King 337 EABox 10, or King 306-C:B(2). Note no space between System and Box in the first example. |
| Date | Location Date should be in date format. |
| LocationRemarks | Location Remarks should be in complete thought format. |

## ComponentParts

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| PartName | Part Name should be written out in full and Capitalized. |
| PartQuantity | Part Quantity should be in numberal form. |
| PartNumber | Part Number should follow Unique Number format but terminate with a lowercase letter. Ex: XXX.C1.ab.0329a. |
| ComponentRemarks | Component Remarks should be in complete thought format. |

## OtherOwners

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| Name | Name should be in the form in which appears in the documentation. If multiple formats appear, use Field Collector format: Lastname, I.N. Note no spaces between the initials. |
| DatesOwned | Dates Ownbed should be in the format most appropriate. |
| ObjectIdentifier | Object Identifier should be in the formatt in which it appears in the documentation. |
| ModeOfAcquisition | Mode of Acquisition should be in the format in which it appears in the list. You may use one word instead of two as long as your intentions are clear. |
| ModeOfRelease | Mode of Release should be in the format in which it appears in the list. You may use one work instead of two as long as your intentions are clear. |
| RelationToCollector | Relation to Collector should be in the form in which it appears in the list. |
| Remarks | Remarks should be in complete thought format. |

## Material

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| Material | Material may be abbreviated from the form in which it appears in the list as long as your intentions are clear. You may use just the material code or just the text or an abbreviated form of the text. |
| MaterialType | Material Type should be written in full. |
| MaterialUse | Material Use is in a short thought format which expresses relationship. Ex: Basket woven of Grass. Grass binding ties Strips. Or name format: Handle. Capatilize important terms, terminate in a period. |
| TechniqueOfManuf | Technique of Manufacture should be in complete thought format. |
| MaterialCondition | Material Condition may be abbreviated from the lsit form; you may use only numbers or only text. |
| Remarks | Remarks should be in complete thought format. |

## Images

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| EAPhotoNumber | EAPhotoNumber should be in the format in which it appears on the tag: EA####. |
| ImageName | Image Name should be in the format in which it appears in the list. |
| ImageFilename | Image Filename shouc be in the format: DSC#####.jpb. |
| DatabaseFN | Database Filename should be in the format; OMEC_####_X_###_####.jpg. Number places may bary. |
| ImageSize | Image Size should be in the format: ###x### pxl |
| FileSize | File Size should be in the format: ##.#MB or ####KB |
| Resolution | Resolution should be in the format ##pxl/inch. |
| ImageUse | Image Use should be in complete sentence format. |
| Photographer | Photographer should be in proper name format, all words capitalized. |
| Publications | Publicatiosn should be in the format: AuthorsLastName: Year. Entries should be separated bty semicolons and should have corresponding Publications entries. |

## Publications

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| Author | Authors name should be LastName, First Name or Initials. |
| Title | Title Should have appropriate words Capitalized. |
| Publisher | Publisher should have appropate words Capitalized. |
| Publication | Publication should have appropriate words Capitalized. |
| PublisherLocation | Publisher Location should be State: City. Or Country: City. |
| Date | Date should be date format: YYYY-MM-DD |
| PageNumber | Page Number should be a single number, two numbers hyphenated, Cat.No. ###, Pl. ###, Ill. ###or Note ### or any combination of the above separated by semicolons. |
| AuthorizedBy | Authorized By should be in Name format, Last Name, First Name or Initial; Title; Institution |
| Documentation | Documentation should direct a researcher to further information. Format should be based on the organization of the other information. |
| PublicationRemarks | Remarks should be in complete thought format. |

## Loans

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| InstitutionLoaning | Institution Loaning should be the proper capitalized name of the Institution or Event as it apperas in documentation. Ex: Oberlin College |
| ContactOut | Contact Out should be in name format: Last Name, First Name or Initial; Title; Institution. |
| LocationOut | Location Out should be in the format in which it appears in the documentation. |
| InstitutionReceiving | Institution Receiving should be the proper capitalized name of the Institution or Event as it apperas in documetnation. Ex: American Methodist Missions Centenary Celebraiotn. On the forms you may abbreviate as long as your intentiosn are clear: AMMCC. |
| ContactIn | Contact In should be in name format: Last Name, First Name or Initial; Title; Institution. |
| LocationIn | Location In should be in the fomrat in which it appears in the documentation. |
| BeginDate | Begin Date should be in Date format. |
| EndDate | End Date should be in Date format. |
| ReturnOfObject | Return of Object should be in the format in which it appears in the list. |
| Certainty | Certainty should be in the form in which it appears in the list. You may abbreviate and use only numbers or only text, though make sure your intentiosn are clear. |
| Documentation | Documentation should direct a researcher to further information. Format should be based on the organization of the other information |
| LoanRemarks | Here list the source of information with appropriate Numbers. For AMMCC Loans use: AMMCC Round and Rectangular Tags: Cat.No. ####; ID.No. ###. Further infomration may follow in complete thought format. |

## References

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| Author | Authors name should be LastName, First Name or Initials. |
| Title | Title Should have appropriate words Capitalized. |
| Publisher | Publisher should have appropate words Capitalized. |
| Publication | Publication should have appropriate words Capitalized. |
| PublisherLocation | Publisher Location should be State: City. Or Country: City. |
| Date | Date should be date format: YYYY-MM-DD |
| PageNumber | Page Number should be a single number, two numbers hyphenated, Cat.No. ###, Pl. ###, Ill. ###or Note ### or any combination of the above separated by semicolons. |
| URL | URL should be in the format which appears on printed versions of the reference, or the quickest URL proven to direct to the same location. |
| ReferenceLocation | Refernece Location for Archival Material should be in the format: Oberlin College Archives; Folder; Series; Group; Box. Ex: Oberlin College Archives; OCMuseum; OCM Accession Book; Box3. Note no space between Box and he box number. On paper you may abbreviate: OCArchives; OCM; OCM Ac.Book; Box3 as long as intentions are clear. |
| ReferenceRemarks | Remarks for Accessions should list Ac.###: "appropriate information from text." Ex: Ac.661: "24 Grass baskets." Other infmormation may follow in complete thought format. |

## Editor

| | |
|---|---|
| Identifier | Identifier should be four digits, copied in full. |
| EditorName | Use short Name form here: First Name MI Last Name |
| EditDate | Use Date format here. |
| EditorRemarks | Remarks should be in complete thought format. |

## Cataloguing Ethnographic Objects

### Entering Information into the Database

Entering data into the database is an easy process, though it is important to remain careful while doing so. Typos and careless mistakes can alter the data significantly and should be avoided at all costs. Editing entries at this point is not nearly as easy.

Before you begin, please note that you will need to use navigation provided in the database instead of your browser navigation in this process.

The database is located at the following URL: http://132.162.64.84/Museum/index.php

To enter data, however, you will need to access the Admin Page at http://132.162.64.84/Museum/adminMain.php?gID=2.

At the top of this page in an "Insert a new object" block. You will see the "Next unique number for a new object." This will be the databases identifier for the record. You should make note of this number as after this point it will be the only link from the packet to the database entry. Between the heading bar and the rest of the form on the Cataloguing Ethnographic Objects Sheet, write DB ID= and the number.

Once you select the "Go" button you will be redirected to a page which looks similar to the main paper form. Type in the fields necessary and select the desired options from the list. Submit the form which you are finished.

You will then see an Edit Metadata page which is similar to the Enter Metadata page. You may make changes to the previously entered information here, or at the bottom of the page find links to Subarea forms. I suggest moving through the subareas in the order in which the forms exist in your packet: starting with Object Characteristics and concluding with Editor.

Each of these Subareas will present you with a form similar to that on the paper forms. Fill it out and hit the "Submit" button. You may then either enter another block or select the "Return to Object Metadata Page" choice to enter information in other Subarea forms.

To enter Images, you will need to be at the computer where the images are stored. From the Edit Metadata Page, select "Insert a Main Image." You may browse to find the file, type in the EAPhotoNumber and Caption (Image Name). Inserting the Image will return you to the Edit Metadata Page where you may then proceed to "Insert Other Images." This process works in the same manner, though you will not automatically be returned to the Edit page but will have to select that option when you are finished.

Once you have entered all of the data, add an Editor block for yourself. Date it for today and Remark: Entered object into database. Do the same in the paper packet, but also note the DB ID # here.

You may now return to the Main Admin Page. You can search for your entry at the bottom of the page to confirm that everything is correct or you may browse through the other objects already entered.

If at any point in time you encountered a problem in the database you should not ignore it.

If you have made a typo or need to make changes to your subareas, you should attatch a post-it note or paperclip a note to the packet listing the changes which need to be made. You should then put your packet in the Edit In Database forlder to await changes.

If you have noticed a list value which needs added or a functional problem with the database, write a note listing the problem and put it in the Database Maintenance Folder.

If you have noticed a list value which needs added and it affects your entry, paperclip or stick the note to the entry and put it in the Database Maintenance Folder. The person responsible for this folder will pass your packet on to the Edit In Database folder once the problem is taken care of.

If you have noticed a problem or typo in someone else's entry, make a note listing Unique Number and DB ID and place it in the Edit In Database Folder. Note your name on the note, so you may be consulted if necessary.

Once entries have successfully been entered into the database and do not require more work, they should be filed according to Unique Number.

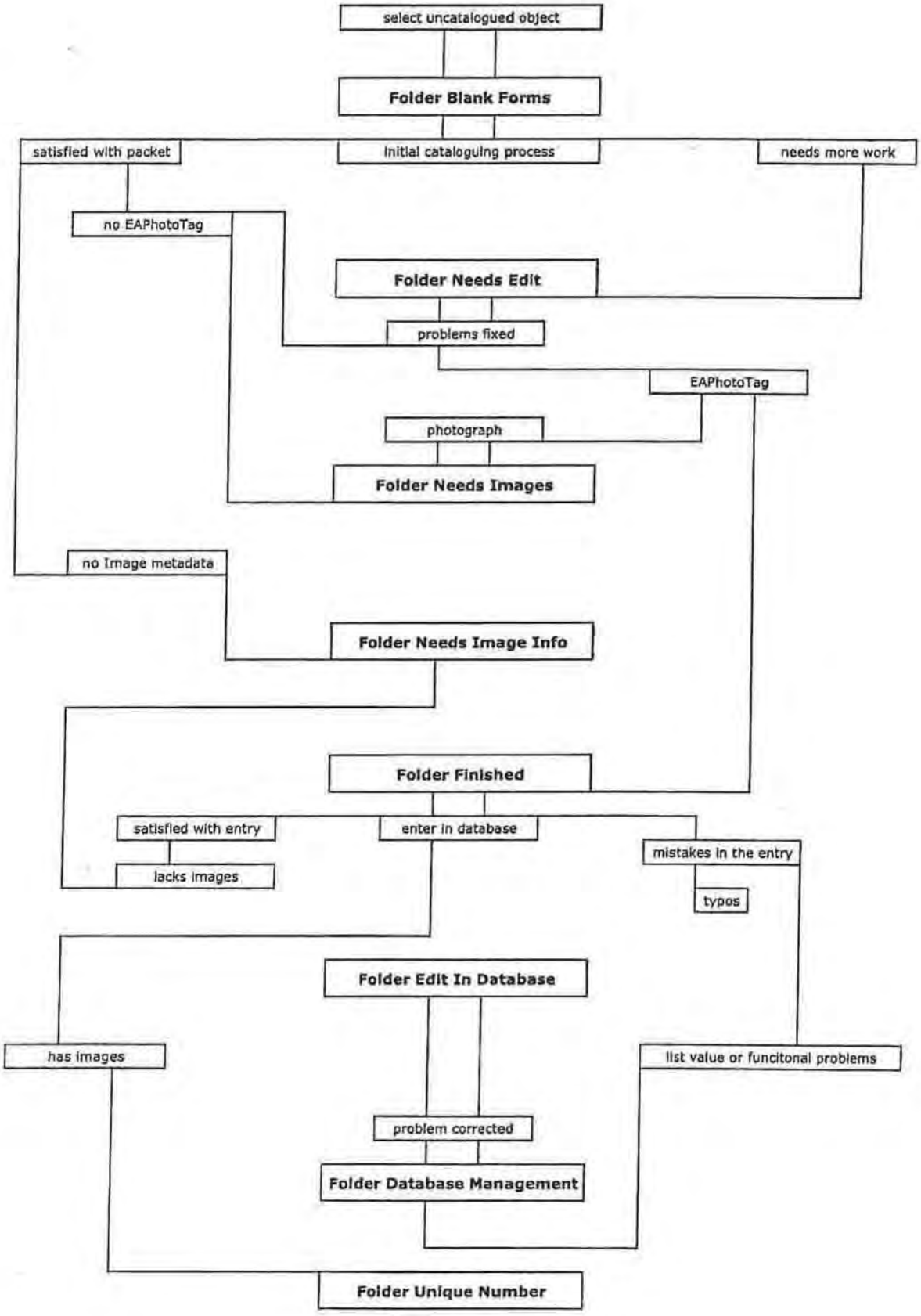
## Cataloguing Ethnographic Objects
### Procedures

The current procedures for cataloguing objects is based on a folder system. The metadata associated with each object moves in packet form to and from various folders depending upon what stage of the cataloguing process it is currently in. Below find a list of folders and a sample map of the paths between them.

| | |
|---|---|
| Blank Forms | In this folder you will find blank forms to begin the cataloguing process. It is more likely that each form will have its own individual folder. |
| Needs Edit | In this folder you will find packets that need additional research, changes or editing. |
| Needs Images | In this folder you will find packets for catalogued objects which lack photographs and EAPhotoTags. |
| Needs Image Info | In this folder you will find packets which have been catalogued and have EAPhotoTags, but need Image information from the photographer. |
| Finished | In this folder you will find completed packets which are ready for entry into the database. |
| Edit In Database | In this folder you will find packets which have already been entered into the database but require changes. |
| Database Management | In this folder you will find packets and information which needs changing by the database manager. |
| UniqueNumber Folders | In this folder you will find completed packets which have been entered into the database. It is more likely that this folder will take the form of numerous folders organized by Unique Number. |

Packets in the Needs Edit, Edit in Database and Database Management folders should be accompanied with post-its or paperclipped notes describing why they are placed in these particular folders (what changes need making?).

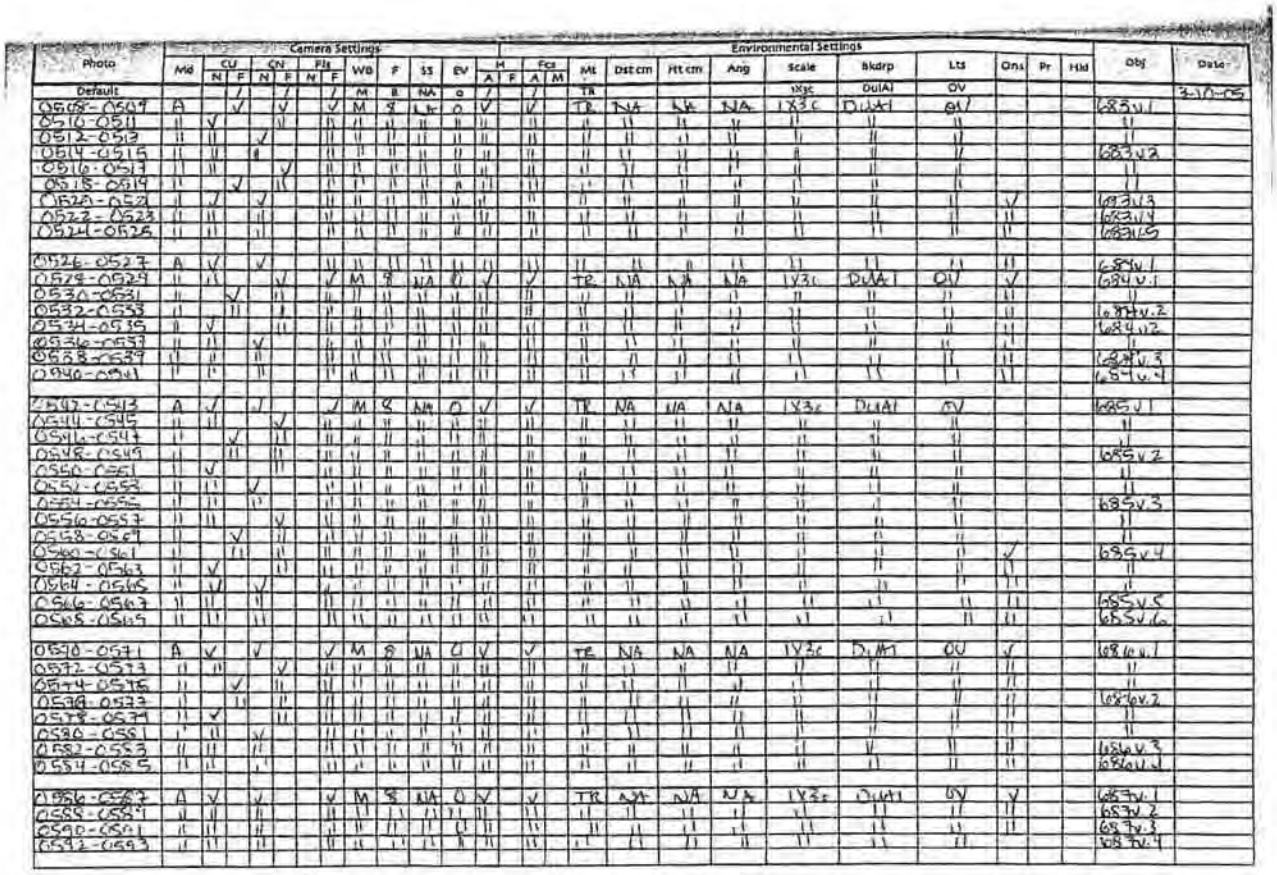
The map which follows does not illustrate every possible path a catalogue packet may take, but rather is included to demonstrate that each path is not static and a packet may go through many or few stages and folders before completion. The path through which packets move though folders is also fluid: sometimes a packet will seem to belong in several folders at once. It doesn't really matter which of these it moves to first, though in this situation I would suggest notating the packet with information for each folder necessary (Ex. Edit: fix Ac. Reference, Database M: add Hanger to ObjectName, etc.). Once in a folder, please organize your packets according to Unique Number so that one can find a particular object if they are searching for its location.


select uncatalogued object
Folder Blank Forms
satisfied with packet
Initial cataloguing process
needs more work
no EAPhotoTag
Folder Needs Edit
problems fixed
EAPhotoTag
photograph
Folder Needs Images
no Image metadata
Folder Needs Image Info
Folder Finished
satisfied with entry
enter in database
mistakes in the entry
lacks images
typos
Folder Edit In Database
has images
list value or funcitonal problems
problem corrected
Folder Database Management
Folder Unique Number

## Cataloguing Ethnographic Objects
### Concluding Notes

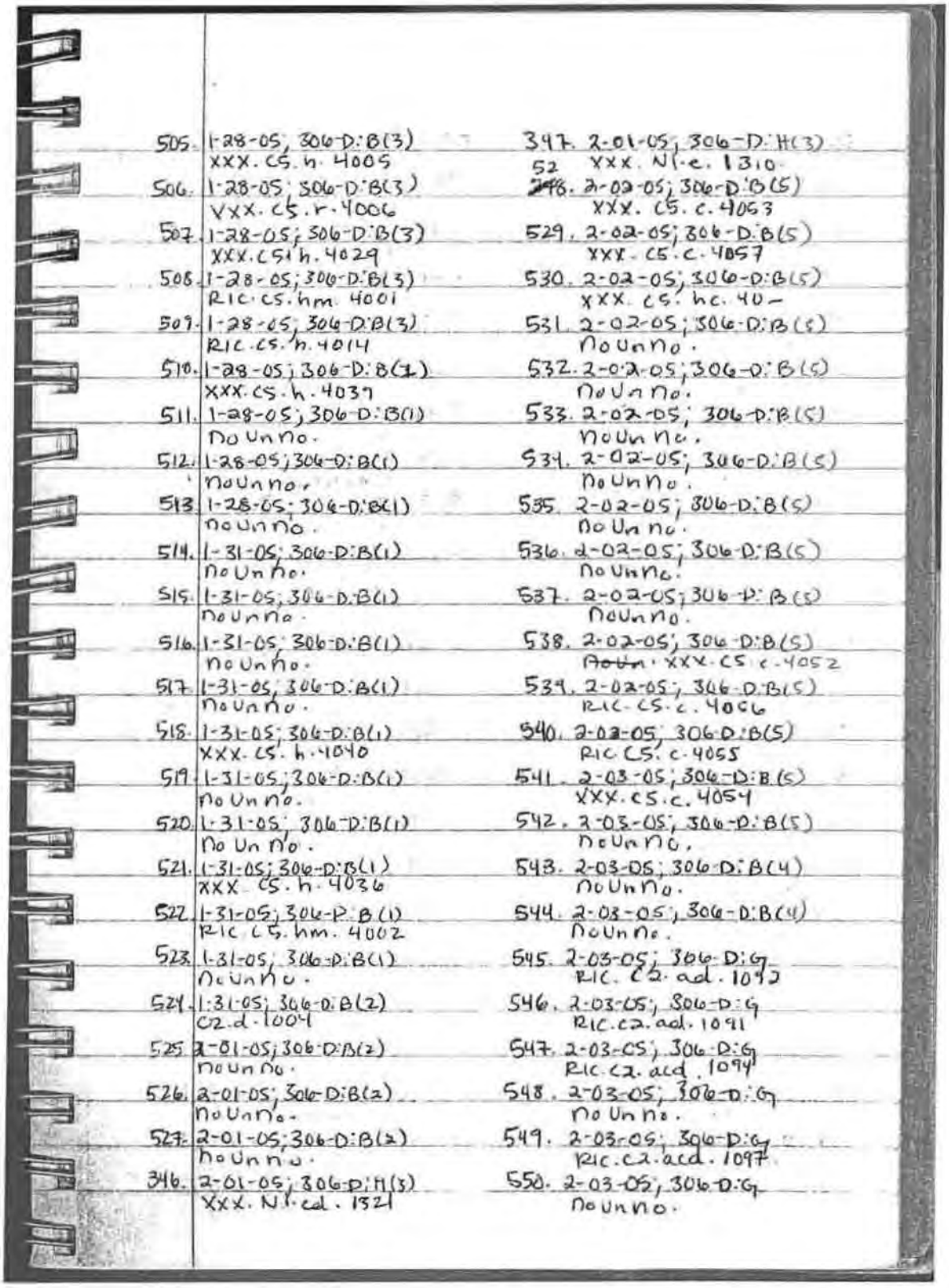
Hopefully this packet has provided you with the information necessary to catalogue objects in the collection. This packet, however, should be as malleable as the database is, and thus if major modifications need to be made to the information it contains, feel free to make a note in the Database Management folder, and hopefully someone will be able to make the appropriate changes. I suggest that the Database Manager keep a running list of changes made to all lists, etc. per semester, and then edit these handouts regularly as a result. I would also suggest the Database Manager keep detail notes and documentation of any changes made to the system as well as information regarding the purpose of these changes. We should not feel that the system, if not longer ideal for the collection, is too static to be changed. The same should be true for the filing system which is as of yet undocumented.

These handouts are current as of:



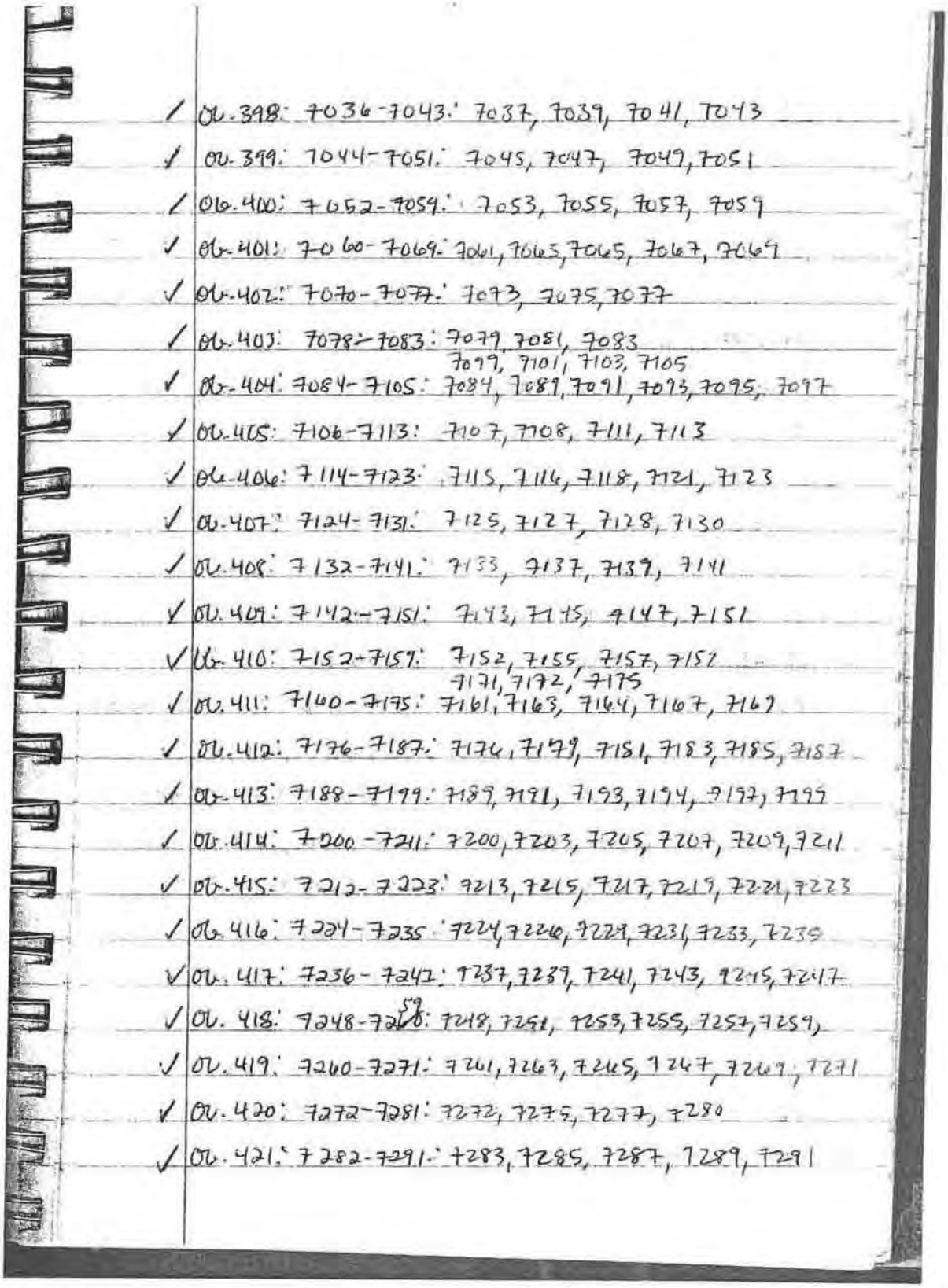
| Photo | Camera Settings | | | | | | | | | | | Environmental Settings | | | | | | | | | | | Obj | Date |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Mid | CU N | CU F | CN N | CN F | Fls N | Fls F | WB | F | SS | EV | M A | M F | Fcs A | Fcs M | Mt | Dst cm | Ht cm | Ang | scale | Bkdrp | Lts | Ons | Pr | Hld | | |
| Default | | | / | | / | | / | M | B | NA | 0 | / | | / | | TR | | | | 1X3c | DuAl | OV | | | | | 3-10-05 |
| 0508-0509 | A | | √ | | √ | | √ | M | 8 | Lt | 0 | √ | | √ | | TR | NA | NA | NA | 1X3c | DuAl | OV | | | | 683v.1 | |
| 0510-0511 | " | √ | | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0512-0513 | " | " | | √ | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0514-0515 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | 683v.2 | |
| 0516-0517 | " | " | | | √ | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0518-0519 | " | | √ | | " | | " | " | " | " | A | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0520-0521 | " | √ | | √ | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | √ | | | 683v.3 | |
| 0522-0523 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 683v.4 | |
| 0524-0525 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 683v.5 | |
| 0526-0527 | A | √ | | √ | | | √ | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 684v.1 | |
| 0528-0529 | " | " | | | √ | | √ | M | 8 | NA | 0 | √ | | √ | | TR | NA | NA | NA | 1X3c | DuAl | OV | √ | | | 684v.1 | |
| 0530-0531 | " | | √ | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0532-0533 | " | | " | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 684v.2 | |
| 0534-0535 | " | √ | | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 684v.2 | |
| 0536-0537 | " | " | | √ | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0538-0539 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 684v.3 | |
| 0940-0941 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 684v.4 | |
| 0542-0543 | A | √ | | √ | | | √ | M | 8 | NA | 0 | √ | | √ | | TR | NA | NA | NA | 1X3c | DuAl | OV | | | | 685v.1 | |
| 0544-0545 | " | " | | | √ | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0546-0547 | " | | √ | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0548-0549 | " | | " | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | 685v.2 | |
| 0550-0551 | " | √ | | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0552-0553 | " | " | | √ | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0554-0555 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | 685v.3 | |
| 0556-0557 | " | " | | | √ | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0558-0559 | " | | √ | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | | | | " | |
| 0560-0561 | " | " | | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | √ | | | 685v.4 | |
| 0562-0563 | " | √ | | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0564-0565 | " | √ | | √ | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0566-0567 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 685v.5 | |
| 0568-0569 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 685v.6 | |
| 0570-0571 | A | √ | | √ | | | √ | M | 8 | NA | C | √ | | √ | | TR | NA | NA | NA | 1X3c | DuMT | OV | √ | | | 686v.1 | |
| 0572-0573 | " | " | | | √ | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0574-0575 | " | | √ | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0576-0577 | " | | " | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 686v.2 | |
| 0578-0579 | " | √ | | | " | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0580-0581 | " | " | | √ | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | " | |
| 0582-0583 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 686v.3 | |
| 0584-0585 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | 686v.4 | |
| 0586-0587 | A | √ | | √ | | | √ | M | 8 | NA | 0 | √ | | √ | | TR | AM | NA | NA | 1X3c | DuMT | OV | √ | | | 687v.1 | |
| 0588-0589 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | 687v.2 | |
| 0590-0591 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | 687v.3 | |
| 0592-0593 | " | " | | " | | | " | " | " | " | " | " | | " | | " | " | " | " | " | " | " | " | | | | 687v.4 | |

D-3: Sample form from Photo Log.

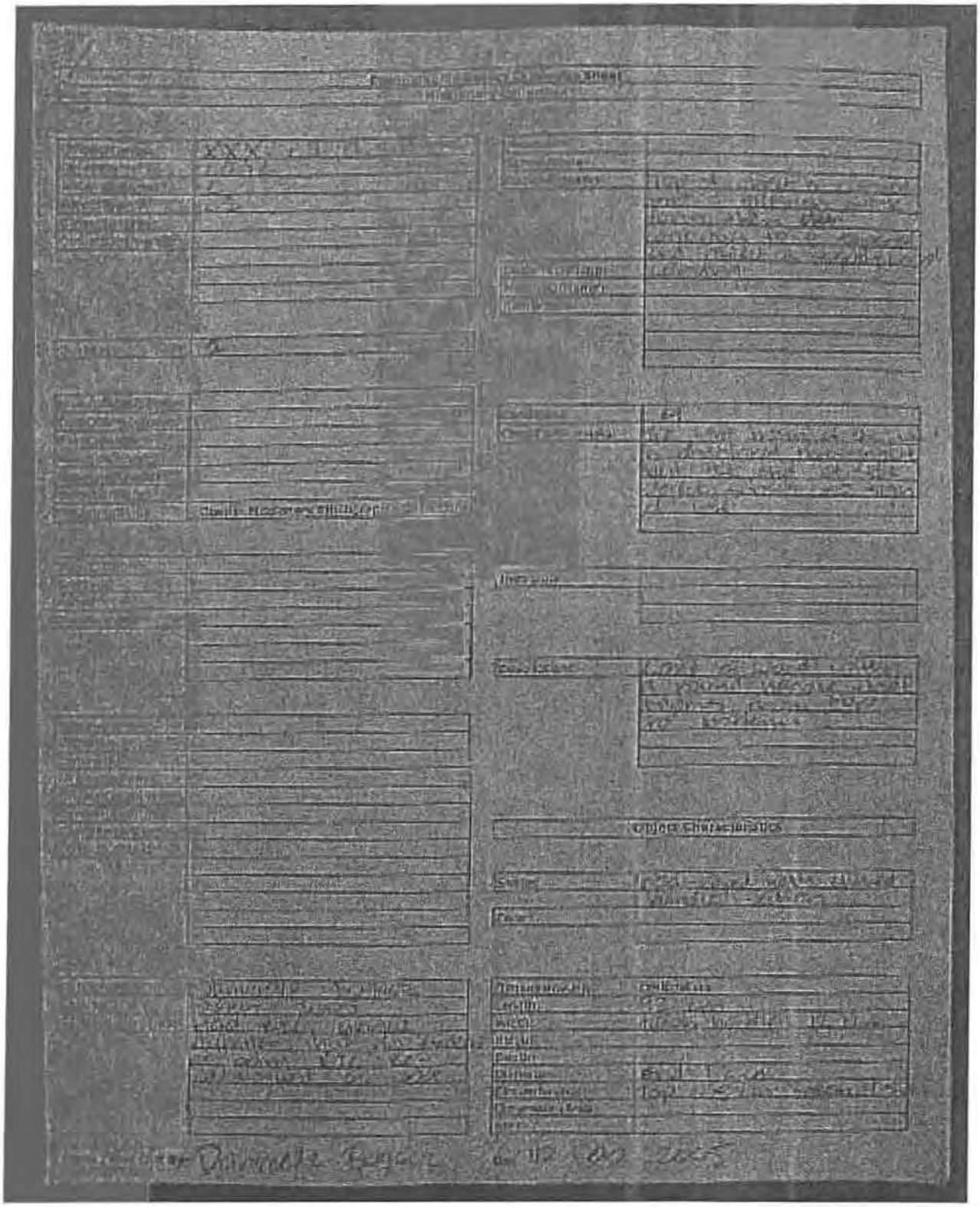


505. 1-28-05; 306-D:B(3) XXX. CS. h. 4005
506. 1-28-05; 306-D:B(3) VXX. CS. r. 4006
507. 1-28-05; 306-D:B(3) XXX. CS h. 4029
508. 1-28-05; 306-D:B(3) RIC. CS. hm. 4001
509. 1-28-05; 306-D:B(3) RIC. CS. h. 4014
510. 1-28-05; 306-D:B(1) XXX. CS. h. 4037
511. 1-28-05; 306-D:B(1) NoUnNo.
512. 1-28-05; 306-D:B(1) NoUnNo.
513. 1-28-05; 306-D:B(1) NoUnNo.
514. 1-31-05; 306-D:B(1) NoUnNo.
515. 1-31-05; 306-D:B(1) NoUnNo.
516. 1-31-05; 306-D:B(1) NoUnNo.
517. 1-31-05; 306-D:B(1) NoUnNo.
518. 1-31-05; 306-D:B(1) XXX. CS. h. 4040
519. 1-31-05; 306-D:B(1) NoUnNo.
520. 1-31-05; 306-D:B(1) NoUnNo.
521. 1-31-05; 306-D:B(1) XXX. CS. h. 4036
522. 1-31-05; 306-D:B(1) RIC. CS. hm. 4002
523. 1-31-05; 306-D:B(1) NoUnNo.
524. 1-31-05; 306-D:B(2) C2. d. 1004
525. 2-01-05; 306-D:B(2) NoUnNo.
526. 2-01-05; 306-D:B(2) NoUnNo.
527. 2-01-05; 306-D:B(2) NoUnNo.
346. 2-01-05; 306-D:H(3) XXX. NI. cd. 1321
347. 2-01-05; 306-D:H(3) XXX. NI. c. 1310
348. 2-02-05; 306-D:B(5) XXX. CS. c. 4053
529. 2-02-05; 306-D:B(5) XXX. CS. c. 4057
530. 2-02-05; 306-D:B(5) XXX. CS. hc. 40—
531. 2-02-05; 306-D:B(5) NoUnNo.
532. 2-02-05; 306-D:B(5) NoUnNo.
533. 2-02-05; 306-D:B(5) NoUnNo.
534. 2-02-05; 306-D:B(5) NoUnNo.
535. 2-02-05; 306-D:B(5) NoUnNo.
536. 2-02-05; 306-D:B(5) NoUnNo.
537. 2-02-05; 306-D:B(5) NoUnNo.
538. 2-02-05; 306-D:B(5) ~~NoUn~~ XXX. CS. c. 4052
539. 2-02-05; 306-D:B(5) RIC. CS. c. 4006
540. 2-03-05; 306-D:B(5) RIC CS. c. 4055
541. 2-03-05; 306-D:B(5) XXX. CS. c. 4054
542. 2-03-05; 306-D:B(5) NoUnNo.
543. 2-03-05; 306-D:B(4) NoUnNo.
544. 2-03-05; 306-D:B(4) NoUnNo.
545. 2-03-05; 306-D:G RIC. C2. ad. 1092
546. 2-03-05; 306-D:G RIC. C2. ad. 1091
547. 2-03-05; 306-D:G RIC. C2. ad. 1094
548. 2-03-05; 306-D:G NoUnNo.
549. 2-03-05; 306-D:G RIC. C2. ad. 1097
550. 2-03-05; 306-D:G NoUnNo.

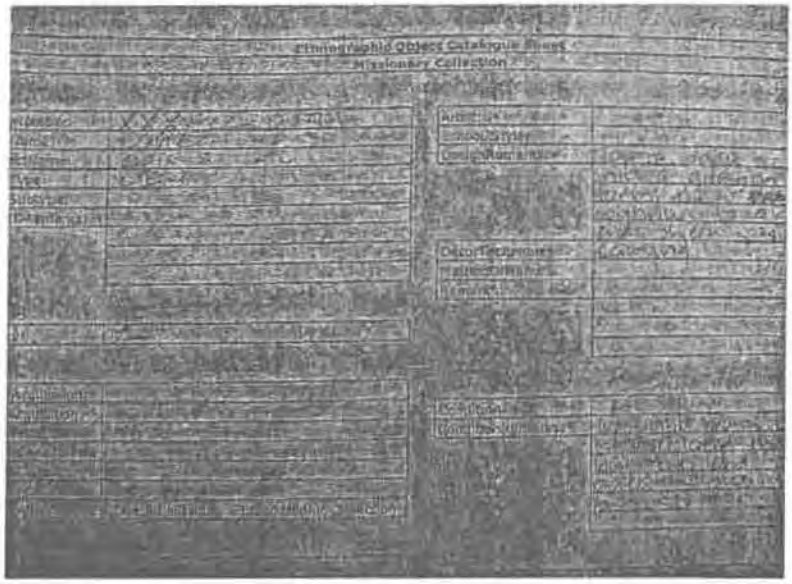
D-4a: Photo Notebook List A.




D-4b: Photo Notebook List B.



D-5a: Images from a Sample completed Catalogue Packet: Primary Catalogue Sheet.



D-5b: Images from a Sample completed Catalogue Packet: detail of Primary Catalogue Sheet.

D-5c: Images from a Sample completed Catalogue Packet: Tags.

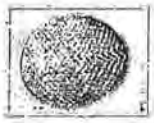
## Oberlin College Ethnographic Collection

If you have any information on this object, please send to the info so we can update our database.

DBID=3

Click on image for larger view

**Main Image for this object**



Top View of Winnowing Basket with stripe pattern

**Other views of same object**

Detail Bottom | Detail Top | Bottom View

**Click on topic to view more information:**

- Characteristics of Object
- Component Parts of object
- Who has added data to record
- Where this object has been
- Material used in creating the object
- Where is it, physically?
- Owners other then Oberlin
- Publications that have cited this object
- References
- Past and Current tags
- Comments from viewers

| | |
|---|---|
| ObjectName | Basket |
| AltObjectName | Winnowing Basket |
| ObjectType | Cultural |
| ObjectSubtype | C1-Household_Domestic |
| ObjectIDRemarks | |
| Quantity | 1 |
| ModeOfAcquisition | |
| DateOfAcquisition | 1905-03-23 |
| FieldCollector | SAN-Sauders,W.H. |
| MuseumDonor | W.H. Sanders and Wife |
| MuseumCollector | |
| CollectionDate | |
| CollectionName | Oberlin Ethnographic Collection |
| BeginDate | |
| EndDate | |
| Period | |
| DateRemarks | |
| Culture | Unknown |
| EthnolinguisticGr | Unknown |
| Continent | Africa |
| NaturalRegion | Africa_South_or_SW |
| OriginalCountry | Angola |
| CurrentCountry | Angola |
| City_Village_Site | Bihe |
| CulturalContext | |
| Artist | |
| School_Style | |
| DesignRemarks | This basket appears to be woven in quarters. Every other strip is dark or light, and the angled lines created by weaving with this alteration meet in the center in a truncated diamond pattern. On one side the pattern is woven in reverse so that it does not meet the rest. Four strips appear darker than the others or unfaded, so te basket also has the appearance of stripes subdivinding the area. One dark strip is woven through the otherwise entirely light basket frame. |
| DecorTechnique | Weaving |
| MethodOfManuf | |
| Remarks | |
| Condition | 3.Good |
| ConditionRemarks | Stained in places by a dark resinous substance. Also bottom light grasses stained dark, and residue ground into frame. |
| Cataloguer | Erin Allen |
| CatalogueDate | 2004-07-06 |
| CatalogueRemarks | Descriptions from images; opaque wrapping left intact. |

continued...

| | |
|---|---|
| Inscription | |
| Description | Winnowing basket, slightly concave. Woven into a pattern of alternating light and dark strips. Used, residues remain. |

Description of Fields

**Acknowledgements:** We would like to thank the following individuals and organizations who have made a significant impact on this project:

- Albert Borroni, OCTET, Oberlin College
- Roland Baumann, Archives, Oberlin College
- Carol Holliger, Archives of Ohio United Methodism, Ohio Wesleyan
- John Seyfried, photographer, Oberlin, Ohio
- Anthropology Department, Royal Ontario Museum



D-6a: Sample printout of web front-end for Database: Primary Page.

**Oberlin College Ethnographic Collection**

| Identifier | ObjectID | Shape | Color | DimensionsLinear | Length | Width | Height | Depth | Diameter | Circumference | DimensionsArea | Area |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | Circular; Slightly Concave. | Light-Yellow; Dark-Black or Grey. | centimeters | | | 6 | 5 | 41-43 | 132 | | |

D-6b: Sample printout of web front-end for Database: Object Characteristics Page.

**Oberlin College Ethnographic Collection**

| Identifier | ObjectID | TagType | UniqueNumber | AuthorsInitials | TagDate | EAPhotoNumber | EAPhotoDate | StorageLocation | ObjectName | ObjectType | CatalogueN |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | CatalogueTag | SAN.Cl.e.0216 | | | | | | | | |
| 2 | 3 | EAPhotoTag | | | | EA01-42 | 2004-06-15 | Box 7 | | | |
| 3 | 3 | RoundMetalTag | | EWP | 1973-00-00 | | | | | II n 17 | |
| 4 | 3 | OriginalTag | | | | | | | | | |
| 5 | 3 | AMMCCRoundTag | | | | | | | | | |
| 6 | 3 | AMMCCRectangularTag | | | | | | | | | 8104 |

D-6c: Sample printout of web front-end for Database: Tags Page.

**Oberlin College Ethnographic Collection**

| Identifier | ObjectID | StorageLocation | Date | LocationRemarks |
|---|---|---|---|---|
| 1 | 3 | King 337 EABox 7 | 2004-07-06 | |

D-6d: Sample printout of web front-end for Database: Storage Location Page.

**Oberlin College Ethnographic Collection**

| Identifier | ObjectID | Material | MaterialType | MaterialUse | TechniqueOfManuf | MaterialCondition | Remarks |
|---|---|---|---|---|---|---|---|
| 1 | 3 | c-Reed_Grass | Primary | Basket woven of grass. | | 3-Good | Stained, some strips intentional (see Des.Rem), some from residue and some through use. |

D-6e: Sample printout of web front-end for Database: Materials Page.